Saturday 9 January 2016

Amateur Photographer

Passionate about photography since 1884

Nikon's NEW 24-70mm f/2.8

Why this **updated zoom** raises the bar

About face

3 top portrait pros reveal their secrets

On a **plate**

Meet the photographer who gave up digital for **Victorian wet plates**

Handsome **prints**

Where's the best place to get your images printed? **We compare 4 top labs**

MAKE AN EXHIBITION OF YOURSELF **Roger Hicks** on how to stage your own show

'JETTY'
Jetty was photographed by Mark Bauer using the Lee Filter's Little Stopper and 0.6 ND Hard Grad filter.

Full range of **LEE FILTERS** available from

WWW.SRB-PHOTOGRAPHIC.CO.UK

100mm

Foundation Kit £59.95
Professional Kit £115.00
Upgrade Kit £75.00
Standard Adaptor Rings ..... from £20.00
W/A Adaptor Rings £40.00

Full ND: 0.3, 0.6, 0.9, 1.2 — from £85.00
Hard Grad: 0.3, 0.6, 0.9, 1.2 — from £78.00
Soft Grad: 0.3, 0.6, 0.9, 1.2 — from £78.00

Landscape Polariser £173.99
Polariser Ring £35.00
Filter Sets ..... from £100.00
Digital Starter Kit ... £219.95
Big Stopper £104.95
Little Stopper £95.99

ND Hard Grad Set £199.00
ND Soft Grad Set £199.00

Lee Filters Books .... from £10.00
Lee Filters DVDs .... from £19.95
Cleaning Cloth £5.95
Field Pouch £37.99
Filter Pouch ..... from £26.00
Triple Filter Wrap £5.00

SPECIAL OFFER

EXCLUSIVE LEE FILTERS OFFER

Includes:
- Foundation Kit
- Adaptor Ring
- 0.6 ND Grad Filter

from just £139.95!!

seven5

Seven5 Holder £59.50
Seven5 Adaptor Rings £17.50
Seven5 Stater Kit £109.00
Seven5 Deluxe Kit £460.00

Full ND: 0.3, 0.6, 0.9 — £64.95
Hard Grad: 0.3, 0.6, 0.9 — £52.00
Soft Grad: 0.3, 0.6, 0.9 — £52.00

Seven5 Big Stopper £65.00
Seven5 Little Stopper £68.00
Seven5 Polariser £190.00
Seven5 Hood £69.50

SW150

Mark II Holder £150.00
Mark II Adaptors £90.00
ND Grad Filter Sets £249.00

SW150 Field Pouch £47.95

Canon 14mm Adaptor £90.00
Nikon 14-24mm Adaptor £90.00
Nikon 14mm Adaptor £90.00
Samyang AE 14mm Adaptor £90.00
Sigma 12-24mm Adaptor £90.00
Tokina 16-28mm Adaptor £90.00

Full ND: 0.3, 0.6, 0.9 — £99.00

Hard Grad Filter £95.00
Soft Grad Filter £95.00
Big Stopper £132.00
Little Stopper £132.00
SW150 Polariser £180.00

SRB PHOTOGRAPHIC Est. 1967 | 01582 661878 srb-photographic.co.uk

COVER PICTURE © ANNA FOWLER

7days

A week in photography

I've always enjoyed portraiture as a genre, but I don't find it easy to do. There are just so many things to think about – the background, lighting, camera settings, getting the eyes in focus – that it's easy to forget about the most important thing: the subject. I've met some great portrait photographers and often been struck by how non-technical many of them are. Or at least, the technical and aesthetic side has become second nature so they don't think about it. They all seem to agree that social skills are more important – you need to like people and be able to engage with them.

If, like me, you want to improve your portraiture , you'll enjoy this issue. On pages 10-15, three top professionals offer their best tips, and on pages 34-35 Harry Borden recounts the day he photographed paralympic athlete Oscar Pistorius.

Nigel Atherton, Editor

JOIN US ONLINE Amateur Photographer amateurphotographer.co.uk | Like us on Facebook.com/Amateur.photographer.magazine | Join our Flickr group at flickr.com/groups/amateurphotographer | Follow us on Twitter @AP_Magazine

In this issue

10 Perfect your portraits
Three professional portrait photographers share their tips and techniques

20 Creativity on a plate
Alex Timmermans has created some superb images using the wet-plate collodion process

26 Location guide
Tips for shooting the Neist Point lighthouse on the Isle of Skye

30 Putting on a show
Roger Hicks provides useful advice on setting up your own photography exhibition

34 When Harry Met...
Harry Borden recalls when he photographed paralympic athlete Oscar Pistorius

36 Reader portfolio
Some exceptional images from David Zdanowicz's body of work

39 Appraisal
Expert advice and top tips on improving your pictures from Damien Demolder

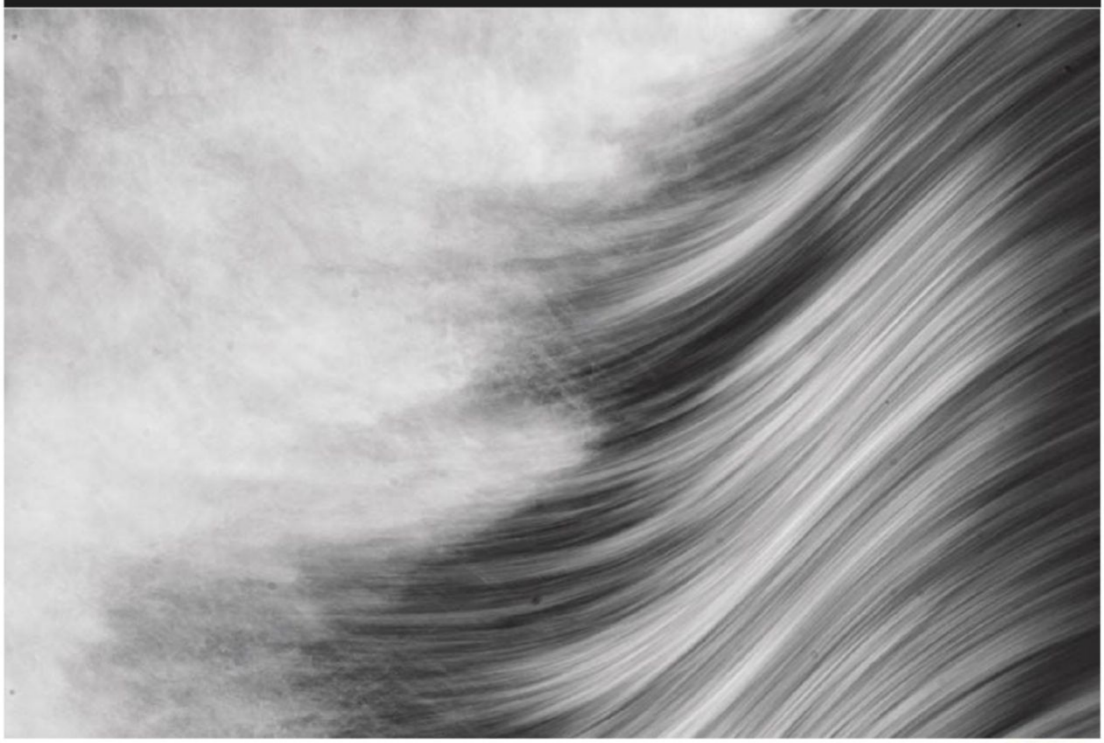
45 Printing services
Amy Davies assesses four popular printing services. It's time to free your best shots from the hard drive

53 AF-S Nikkor 24-70mm f/2.8E ED VR
Phil Hall tests Nikon's highly anticipated pro-spec standard zoom

Regulars

3 7 days
17 Inbox
42 Accessories
57 Technical support
82 Final analysis

ONLINE PICTURE OF THE WEEK



© PAUL HENNI

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Spateful 2 by Paul Henni

Fujifilm X-E2, 200mm, 1sec at f/22, ISO 200

In AP 24 October we looked at the work of Ray Collins, an Australian photographer who photographed waves in such a way that they appeared to be mountainous. Ray achieved this through his use of a fast shutter speed.

Here we find the opposite approach. Paul Henni has created a ghostly image of a wave and then converted it to black & white in order to add to the atmosphere. We featured Paul in AP 4 October 2014, when he was a relative newcomer to more serious photography. He has now had two successful exhibitions, worked with fellow photographers, upgraded from an intro Nikon DSLR to Fujifilm kit and learned a lot more about creating black & white images. Visit www.henni.photo.

PermaJet PROFESSIONAL INKJET MEDIA

Win! Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit **www.permajet.com** to learn more.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:
Email Email a selection of low-res images (up to 5MB of attachments in total) to **appicturedesk@timeinc.com**.
CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

New Jessops store

Jessops has opened a new store in Exeter, Devon – the 48th to open under Dragons' Den entrepreneur Peter Jones, who took over the ailing business in 2013. The new shop offers 'try-before-you-buy' displays, training courses, a trade-in service, sensor cleaning and an on-site lab.

Lightroom reaches out to Android users

Adobe has released Lightroom for Android 1.4, extending the subscription-free mobile service to Android users. Adobe Lightroom for Android 1.4 supports raw DNG files and follows the Apple iPad and iPhone versions. For full details, visit play.google.com.

Commons plays host to EEF awards night

© IAN GILMOUR

The work of 26 amateur and professional photographers shortlisted for the EEF/Lombard prize was exhibited at the House of Commons last month. The competition, designed to raise the profile of UK manufacturing, is now entering its seventh edition. For more, visit eef.mediafiler.net.

I spy a watch camera

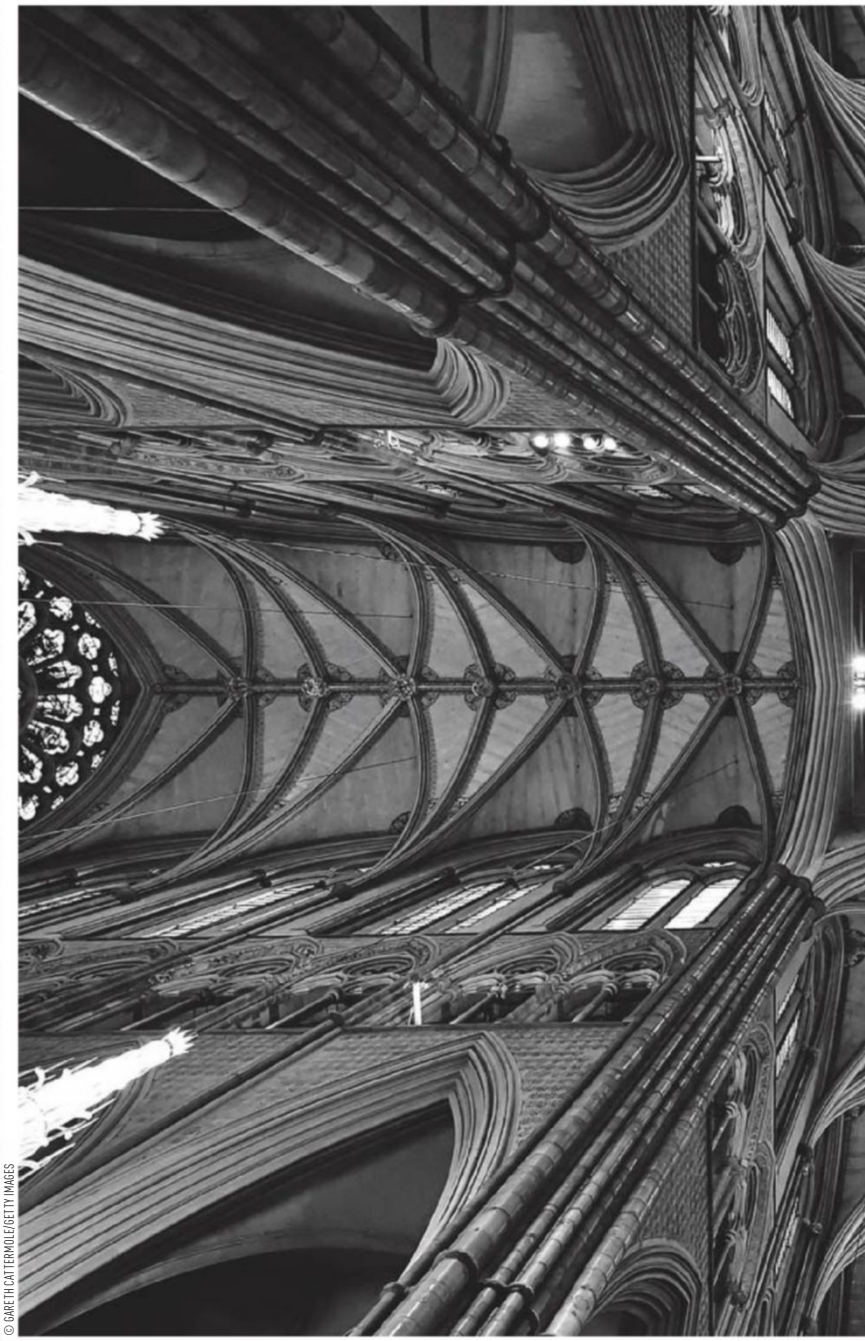
COURTESY BONHAMS

An 1894 watch camera took pride of place at an auction of spy gadgets at Bonhams in Hong Kong, where it fetched £11,757. Designed to be carried in the vest pocket, the Hagelein watch camera, which is an American copy of the earlier British Lancaster watch camera, features a collapsible seven-section lens tube.

Croatian photographer bags top prize

© GORAN JOVIC

Goran Jovic, a professional photographer from Croatia, won the Gold Award in the inaugural World in Photo competition, which was also open to amateurs. His entry, 'Observer' (left), won the portrait category and top prize of $1,000. Paul Richards, whose 'Champagne Pool' was awarded a prize, was one of three photographers from Edinburgh to earn an honourable mention.



© GARETH CATTERMOLE/GETTY IMAGES

WEEKEND PROJECT

Back up your images

As photographers, we put a lot of faith in the reliability of our computer's hard drive. While the price of solid-state drives (SSD) has fallen and they have become more commonplace, most of us still use drives that feature rapidly rotating disks (known as platters), with data accessed from them. They can and do fail, however (as can SSDs), and when they do, it can be an emotional experience, to put it mildly. That is, unless you've backed up all your images (and other important data) on an additional drive. If your hard drive does fail and you've backed up your data, the only major loss is the original drive and the fact that you've got to buy a new one – not the drama and pain of realising you've lost every single image you've taken.

1 Avoid storing images on your computer's hard drive. Instead, store them on a dedicated external drive and invest in a second drive to mirror the first. It may seem like a bit of an outlay, but what price do you put on your work?

2 Make archiving images part of your workflow. Once you've copied the images across to one drive, perhaps repeat the same step onto the other, or schedule in weekly updates to mirror your main drive.

BIG picture

London's Westminster Abbey and its 1,000 years of history

Architectural photography is a tricky genre to get to grips with. It isn't enough to just set up in front of a building and snap away. A photographer has to try various techniques to get to the heart of a building, much in the same way they would a sitter for a portrait.

Here we find a wonderful example of how to get it right. This image of Westminster Abbey's lantern roof in all its spectacular glory was taken by Gareth Cattermole. The astonishing geometry is brought to life through the photographer's lens, particularly as he has removed the colour in order to highlight the strong shapes and lines. London's most famous abbey houses more than 1,000 years of history within its walls. As well as being the site of coronations since 1066, it is the final resting place of 17 monarchs and remains a house of worship, with 28 services every week.

Words & numbers

The best thing about a picture is that it never changes, even when the people in it do

Andy Warhol
American artist
1928-1987

£149.9m

Sales of DSLRs in the UK in the first 47 weeks of 2015

SOURCE: FUTURESOURCE CONSULTING

3 Take this time to categorise your images properly. Sorting images can be a thankless task, but while the nights are long, now is the time to do it. Establish your own filing system – and make sure you follow it.

4 Programs such as Lightroom will also allow you to add keywords to images and create collections, making finding and retrieving images much easier, especially if you're dealing with a large back catalogue.

Store images on an external hard drive that mirrors your computer's internal drive

© G-TECHNOLOGY

© RANKIN

© DON MCCULLIN, COURTESY HAMILTON'S GALLERY

© NADAV KANDER

© RANKIN

London on course to be 'world capital of photography'

LONDON has the potential to become the world capital of photography, say organisers of Photo London 2016, which promises to be 'bigger and better' than last year.

Photo London takes place at Somerset House from 19-22 May and will showcase the work of 80 galleries – ten more than at the inaugural event in 2015.

The 2016 event has won the backing of Michael G Wilson, a celebrated photography collector and co-producer of the James Bond films.

Wilson has pledged to lend 12 large-scale photographs by Craigie Horsfield, drawn from his archive of more than 11,000 images.

'London has, it seems, fallen in love with photography,' said Photo London co-founder Michael Benson.

Photo London 2016 will feature a new temporary structure in the courtyard of Somerset House, plus a new dedicated area for talks.

Benson added: 'London is the only city in the world where you dare to imagine that you would get this kind of dynamic response to a new cultural venture like Photo London.

'We have been overwhelmed by the support we have received from the city's cultural organisations. From national art institutions like the Tate, the National Portrait Gallery and the V&A, to emerging artists, young collectors and galleries, especially in the creative hubs of the East End and south London.

'From the best dealers to all of London's auction houses and, above all, London's brilliant photographers, we have been delighted to find that so many people of all ages share our passion for photography and believe, like us, that London has the potential to become the world capital of photography.'

Photo London organisers have named legendary war photographer Don McCullin as the event's Master of Photography 2016.

McCullin will be the subject of a special exhibition of his work at the event.

The public will also have the chance to meet the photographer at Somerset House on 19 May, when he will be in conversation with Tate photography curator Simon Baker.

An extensive talks programme is also scheduled to include renowned photographers Martin Parr, Nadav Kander and Rankin.

Photo London 2016 will be backed by the Pictet Group, an asset management organisation.

Last year's high-profile visitors to Photo London included James Bond actor Daniel Craig.

© OWEN HUMPHREYS/PRESS ASSOCIATION

Calling all budding photojournalists

AN EXPENSES-PAID photo assignment for a budding photojournalist is up for grabs in a competition run by humanitarian charity Muntada Aid.

The winner will accompany award-winning press photographer Owen Humphreys to a location in Africa or Asia to photograph the Little Hearts Project for the charity.

Entrants must submit images on the subject, 'An Act of Kindness'.

The Little Hearts Project provides free lifesaving cardiac surgery to children with congenital heart defects, from underprivileged families in developing countries.

Photographs must have been taken in 2015.

The deadline for entries is 22 January 2016. To enter the competition, email press@muntadaaid.org.

Find out more at http://muntadaaid.org/news/1071.

Subscribe to Amateur Photographer
SAVE 43%*
Visit amateurphotographersubs.co.uk (or see page 50)
* when you pay by UK Direct Debit

AP wins Consumer Magazine of the Year

AP HAS won Consumer Magazine of the Year at the 2015 Pixel Trade Awards.

Amateur Photographer was declared top magazine after photographic trade magazine *Pixel* spoke to 30 leading figures in the UK photo industry.

Simon Skinner, title manager at *Pixel*, said: 'I think it's a testament to AP's respect in the market that it has won the award more than any other title in the sector over the 11 years that the awards have been running.

'It's such a competitive marketplace, with significant challenges facing the traditional magazine model, and so many opportunities for photo enthusiasts to consume information via blogs and other digital platforms.'

He added: 'AP, and the excellent team within, manages to produce an issue every week... to ensure that it is relevant, interesting and informative every time. That's hard to beat.'

AP editor Nigel Atherton said: 'On behalf of the entire AP team I'd like to express how delighted we are to win this award, and how honoured we are to be held in such high esteem by the photographic industry.

'The team works very hard to produce an engaging and relevant consumer photography magazine week after week, and it's great that this achievement, which is unique in the world, has been recognised in this way once again.

'Thanks to *Pixel*, and to everyone who voted for us.'

The award, sponsored by Nikon, was presented at a ceremony held at The Grange City Hotel in central London.

DSLR price wars make dent in CSC sales

DEMAND for CSCs has fallen 9%, as better-than-expected sales of DSLRs make a dent in the UK's mirrorless market.

Unit sales of CSCs dropped 9% in the first 47 weeks of 2015, compared with the year before, while unit sales of DSLRs fell 2.5% over the same period, according to Futuresource Consulting.

Tempting price deals on entry-level Nikon and Canon DSLRs – combined with fewer big promotions on CSCs than a year earlier – bit into mirrorless sales during 2015.

Futuresource predicted a 10% fall in imports of CSCs for sale in the UK by the end of 2015 compared with the previous year, with DSLR imports sliding 5%. Actual figures were not available as we went to press.

By the close of 2015, DSLR imports were forecast to reach 354,000 units – more than three times that of CSCs, which were expected to have clocked up 100,000 for the 12 months.

UK CSC demand declined by around 15% in the first half of 2015, but improved to around 10% year-on-year.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

Interesting things to see, to do and to shoot this week. By Tom Smallwood

WORLDWIDE

© AMI VITALE

World Press Photo

The World Press Photo Foundation is accepting entries for its 59th annual photo contest. All professional photojournalists and visual storytellers worldwide can take part, but you can only enter online. The closing date is 13 January 2016 at noon. Note that the rules have been tightened to prevent excessive manipulation.

submit.worldpressphoto.org

NATIONWIDE

© RAY KENNEDY

RSPB Birdwatch

The Big Garden Birdwatch takes place at the end of January, with the RSPB inviting you to count all the birds that visit your back garden. Last year, over half a million people took part in this major survey of the UK bird population.

30-31 January, www.rspb.org.uk

GLOUCESTERSHIRE

© BARN OWL CENTRE

Barn Owl Centre

This owl sanctuary in Gloucestershire is giving photographers the chance to get great shots of a range of species. The venue is closed to the pubic on photography days to ensure privacy. Call 01452 383 999 to book.

15 and 29 January

© IRVING PENN FOUNDATION

LONDON

Irving Penn, 'Flowers'

An exhibition of the complete series of Irving Penn's 'Flowers', a project which the celebrated US photographer worked on for American *Vogue* from 1969-1974 (he revisited the subject up until his death), will be held at Hamiltons Gallery, 13 Carlos Place, London W1K 2EU.

Until 16 January, www.hamiltonsgallery.com

Ben Hopper

© BEN HOPPER

KICKSTARTER

London-based photographer Ben Hopper is looking for Kickstarter funding to support his 'Transfiguration' photo exhibition on international contemporary circus artists and dancers. Ben plans to exhibit at the Festival Mondial du Cirque de Demain in Paris and the Roundhouse in London (as part of the CircusFest festival).

www.kickstarter.com (search for 'Ben Hopper')

Viewpoint
Tony Kemplen

When he unearthed a **Canon Pellix** in a charity shop, **Tony Kemplen** had no idea about the technology it used

I try to keep an eye open for cameras with unusual or quirky features, but when I spotted a Canon Pellix in a charity shop, I didn't realise that it was anything other than a common or garden SLR from the 1970s.

It was in a box with a couple of extra lenses, priced at £10. Generally, I don't bother with 35mm SLRs, but it was a model I hadn't heard of, from a major manufacturer, so after winding on and firing the shutter at a couple of different speeds, I decided to take a punt.

When I got it home I was disappointed to find that although the shutter worked OK, the mirror didn't move, and I assumed the mechanism was broken. I even gingerly tried to 'assist' it in moving, but then sensibly decided to do a bit of research. It turns out that the Pellix uses a fixed, semi-silvered mirror, the 'pellicle', that sends 30% of the light to the viewfinder and 70% to the film. The advantage of this is that there is no 'mirror slap' to contribute to camera shake.

However, for me, the big disadvantage is that your lenses effectively lose the best part of a stop in speed, and what you see through the pentaprism is rather dim. Canon boasted that the Pellix was the first SLR to use this technology, although it wasn't the last, as Canon tried it again with the EOS RT in 1989.

Canon launched the Pellix in 1965, and my example is one of the early ones, as it lacks the quick load feature introduced a year later. The camera is simple enough to use, and has a TTL exposure meter which uses a movable sensor behind the mirror.

© TONY KEMPLEN

Experimenting with the Canon Pellix using the 'Christmas flashing-red-nose test'

'It turns out the Pellix uses a fixed, semi-silvered mirror, the pellicle'

I struggled to think of any practical advantages to the fixed mirror. Maybe the camera was quieter than a standard SLR, but then again this is not the kit you would use for taking sneaky candid shots. The possible reduction in vibration by having a fixed mirror would only really apply to slow shutter speeds, and ironically you'd be more likely to need a slow shutter speed to compensate for the light lost by the mirror.

The only situation I could think of where the Pellix could come into its own would be using long exposures for light painting or fireworks, when it could be a real advantage to see the scene while the shutter was open. It was Christmas time when I got around to using the Canon, and I persuaded my daughter to don a flashing red nose and move her head around, so I could experiment with an exposure of several seconds, during which I could ensure the subject remained in frame, before finishing off with a coloured flash.

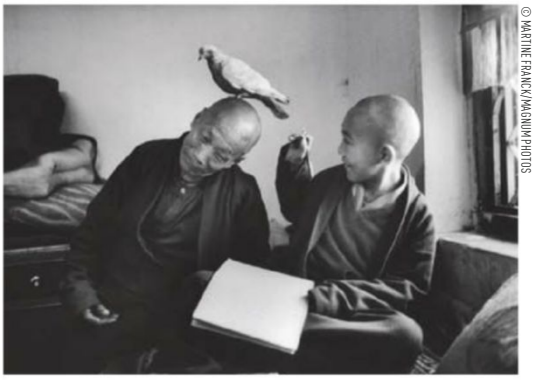
Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at **52cameras.blogspot.co.uk**. You can see more photos taken with the Canon Pellix at **www.flickr.com/tony_kemplen/sets/72157649441284360**

THE VIEWS EXPRESSED IN THIS COLUMN ARE NOT NECESSARILY THOSE OF AMATEUR PHOTOGRAPHER MAGAZINE OR TIME INC. (UK)

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© MARTINE FRANCK/MAGNUM PHOTOS

A Year in Photography: Magnum Archive

Prestel, £16.99, hardback, 752 pages, ISBN 978-3-7913-8185-5

MAGNUM collections are like a comfy chair. It's the kind of thing you can relax into and know exactly what you're getting. Every year, Magnum releases its look back at the previous 365 days, and as such is able to produce a fairly interesting overview of the state of documentary photography and reportage. It's interesting to compare the variety of styles on display – a disparate collection that emphasises just how fluid and flexible the parameters of documentary photography can be. We see now how the nature of the genre can be altered by the technology at hand, and also see how people can in turn react to that and turn back to old-fashioned approaches. While Magnum is not quite the force it was (it is, after all, being trumped by newer agencies such as Panos and VII), there's still a great deal of substance to be mined in its archives and from its newest photographers.

★★★★☆

Umbra

By Viviane Sassen, Prestel, £40, paperback, 196 pages, ISBN 978-3-7913-8160-2

DUTCH artist Viviane Sassen is a talent who has been endlessly fêted across the photography world for her unique and sometimes controversial approach to photography, often under the loose umbrella of fashion imagery. Sassen's work is notable for its use of geometric shapes and the ways in which she is able to utilise the human form in a number of abstract ways. In this collection of work, Sassen employs the use of shadows, sometimes literally, sometimes metaphorically, to explore the parameter between realism and abstraction. While shadows are the primary visual motif, there's still room for Sassen's characteristic use of bright vivid colour. One for fans.

★★★★☆

CALUMET

Call: 0333 003 5000
Click: www.calphoto.co.uk
Visit: 8 stores nationwide

Canon EOS 5DS & 5DS R

Canon EOS 5DS Body	£2999.00
Canon EOS 5DS R Body	£3199.00

Canon PRO PARTNER

Canon EOS 7D Mark II

Canon EOS 7D Mark II Body	£1299.00

Canon PRO PARTNER

Nikon D810

Nikon D810 Body	£2349.00

Nikon PROFESSIONAL Dealer

Nikon D750

Nikon D750 Body	£1499.00

Nikon PROFESSIONAL Dealer

Canon DSLRs

Canon PRO PARTNER

EOS-1D X Body	£4399.00

EOS 5D Mark III Body	£2249.00

EOS 6D Body	£1119.00
EOS 6D+24-105mm	£1499.00

EOS 70D Body	£699.00
EOS 70D+18-55mm	£734.00

Nikon DSLRs

Nikon PROFESSIONAL Dealer

Df Body	£1899.00
Df + 50mm f1.8	£1998.00

Available in Black or Silver

D4S Body	£4449.00

D610 Body	£1067.00
D610+24-85mm	£1499.00

D7200 Body	£752.00
D7200+18-105mm	£889.00

Fujifilm Cameras

FUJIFILM

X-T1 Graphite Body	£959.00

X-T1 Black Body	£805.00

X-100T Black/Silver Body	£796.00

X-Pro1 Twin Lens Kit (Body + 18mm & 27mm)	£645.00

Nikon Lenses

NEW

Nikon 300mm F4E PF ED VR £1639.00

14-24mm F2.8G AF-S ED	£1315.00
16-35mm F4.0G AF-S ED VR	£829.00
18-35mm F3.5-4.5G AF-S ED	£519.00
18-200mm F3.5-5.6G AF-S VR II	£534.00
18-300mm F3.5-5.6G AF-S ED VR	£669.00
24-70mm F2.8G AF-S ED	£1199.00
28-300mm F3.5-5.6G AF-S VR	£655.00
70-200mm F2.8G AF-S VR II	£1579.00
70-200mm F4G AF-S ED VR	£789.00
80-400mm F4.5-5.6G ED VR	£1799.00

Fuji Lenses

NEW

Fujifilm XF 16-55mm F2.8WR £740.00

14mm F2.8 XF	£629.00
18mm F2R XF	£359.00
23mm F1.4 XF	£629.00
27mm F2.8 Black or Silver XF	£292.00
35mm F1.4R XF	£367.00
56mm F1.2 XF	£707.00
56mm F1.2 XF APD	£899.00
60mm F2.4R Macro XF	£407.00
10-24mm F4 R XF	£707.00
18-135mm F3.5-5.6 WR	£562.00
50-140mm F2.8 WR OIS	£1059.00
50-230mm F4.5-6.7 OIS Black or Silver XC	£299.00
55-200mm F3.5-4.8 R LM OIS XF	£478.00

Zeiss Lenses

Otus 55mm F1.4 £3170.00

Distagon 15mm F2.8	£2352.00
Distagon 21mm F2.8	£1449.00
Distagon 28mm F2	£979.00
Planar 50mm F1.4	£559.00
Planar 85mm F1.4	£989.00
APO Sonnar 135mm F2	£1599.00
Makro-Planar 100mm F2	£1449.00
Otus 55mm F1.4	£3170.00

Canon Lenses

EF 50mm F1.4 USM	£232.00
EF 50mm F1.8 STM	£97.00
EF-S 60mm F2.8 USM Macro	£305.00
EF 85mm F1.2L II USM	£1499.00
EF 100mm F2.8L IS USM Macro	£619.00
EF 8-15mm F4.0L USM Fisheye	£899.00
EF 16-35mm F2.8L USM II	£1064.00
EF 17-40mm F4.0L USM	£498.00
EF 24-70mm F4L IS	£675.00
EF 24-70mm F2.8L II USM	£1400.00
EF 24-105mm F4.0L IS USM	£638.00
EF 24-105mm F3.5-5.6 IS STM	£375.00
EF 70-200mm F2.8L IS USM II	£1499.00
EF 70-200mm F4.0L IS USM	£795.00
EF 70-300mm F4.0-5.6 IS USM	£356.00
EF 70-300mm F4.0-5.6L IS USM	£894.00
EF 100-400mm F4.5-5.6L IS USM II	£1844.00

GREAT SAVINGS! CALUMET PHOTOGRAPHIC

ONLY £25

JOIN TODAY AND GET FREE GIFTS WORTH £150!

calumet student membership

JOIN TODAY

Buy online, in any nationwide store or call 0333 003 5000

Trade In

Looking to upgrade your equipment? Why not part exchange your old kit towards the latest models? Visit **www.calphoto.co.uk** or email **secondhand@calphoto.co.uk** for further information on our trade in process. We also stock a wide range of second hand equipment across our stores, check with your local store or visit our website for current stock and prices.

Price Promise

If you find an identical product available at a lower price at a UK based retailer simply tell us who the competitor is and their price and we'll match it*. Even if you find it cheaper up to 7 days after purchasing!

CALUMET PHOTOGRAPHIC

All prices include Vat at 20%. Prices correct at time of going to press. E&OE. *T&Cs apply. 0876-0615

Perfect your portraits

Before you start shooting, make sure you get to know your model

Commercial portrait photography is a tough, competitive business. **Three successful portrait professionals** share their knowledge and pass on tips to help you stand out

Anna Fowler

Anna is a London-based portrait, lingerie and wedding photographer whose business has grown exponentially in only a few years. She has spent ten years in front of the camera and is an experienced television presenter. Visit **www.annafowler.com**

1 It's not about the gear

When I started out, I learned that you don't need lots of gear to succeed. About a month after buying lots of lighting equipment, I ended up shooting with natural light and that's what I have been using for most of my career. I have lighting gear for when I have to shoot inside, but for me it's natural light all the way. If I have to, I will use a beauty dish, an Elinchrom strobe and normally one light. Sometimes I use direct on-camera flash. The less complicated your lighting set-up, the more you can focus on the subject.

2 Be prepared to hunt for the light

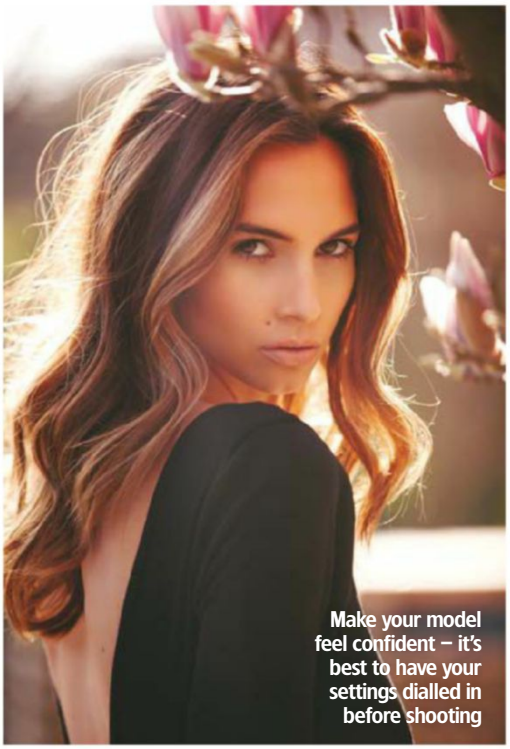
I really believe that natural light is great for shooting women. With men, you can shoot them in any light, even in a lift, and still get definition – you get shadows on their faces, and it looks interesting. But most female models want to look flawless, and that is where good natural light comes in. I will hunt hard for good light, and make full use of light surfaces, white walls, light floors, concrete painted white, and so on. I can end up in some pretty unglamorous places in London!

3 Take control of your sitters if necessary

Every photographer is different, but for me, 80% of the people I shoot aren't models and they are not doing shoots three or four times a week. With the women I shoot, even if they are models on Instagram or wherever, they often don't have a lot of experience. I have found that a lot of women come in thinking they know what's going on, especially now that people take lots of selfies. I have to strip them back, so they are comfortable not knowing anything and can listen to me. I will try to take 100% control of everything if a sitter has no experience.

4 Spend time with your model

I spend the first hour or so just chatting to everyone who comes in for a shoot. After finding out about their lives and what they want from the shoot, they start to relax. However, you need to be aware that some people will still be tense, which will often show in their shoulders, jaw or eyebrows, so I encourage them to be aware of this. I don't stop talking, either! There is no time for the sitter to think. If you go quiet and start checking every photo you have taken, the sitter can think, 'Oh no! She's looking at the size of my thighs!' So I keep talking, keep shooting, get them to change their outfit and direct them all the time. You need to tell the person when they look amazing and encourage them. If they are having trouble expressing something, be prepared to demonstrate it yourself.



Make your model feel confident – it's best to have your settings dialled in before shooting

Commercial photography can be very competitive, so make sure you're disciplined

5 Prepare your settings

Don't make models wait around, particularly inexperienced ones, while you are fiddling with kit and settings. Try to work out what you need to do before the shoot starts. You need to make the models feel confident that you know what you are doing. If they lose trust in you, it will show in their faces.

6 Turn negatives into positives

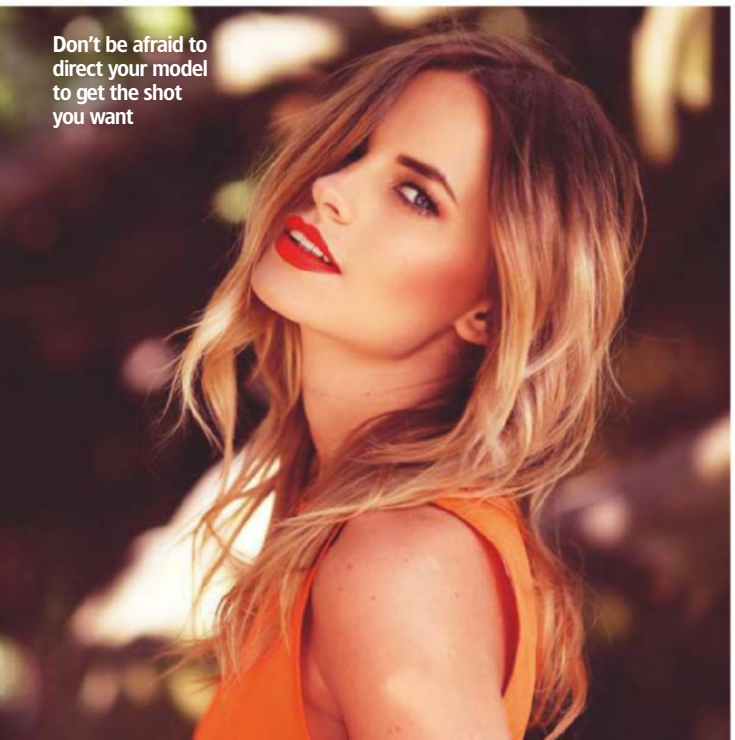
When I started taking portraits I was working from a tiny flat, so I developed a tight shooting style and cropped in-camera, never in Photoshop. This tight compositional approach has since become part of my style. I got used to blurring the backgrounds as much as possible in order to get rid of distractions, which again were often in my flat. I don't normally shoot wide, and this has been one of the challenges when shooting weddings as I try to squeeze everyone in!

7 Be disciplined about the business side

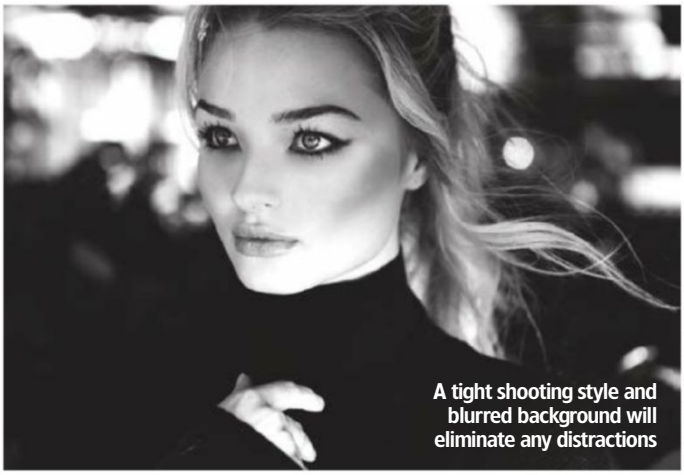
When I first picked up a camera I used to take just holiday photos, and becoming a professional portrait photographer was not my intention. I was playing catch-up in many ways for the first few years. I have taught myself a lot about the business side and it's really important you take this on board. Read books, search the internet or take a course – whatever it takes. Commercial portrait photography is very competitive, and there are lots of other people wanting to do the same thing. I have been lucky, but I have also worked very hard. I am now booked up six months in advance, all from word-of-mouth recommendations and Facebook, but now Instagram seems to work best for me.

8 Be very clear about who you are

If you want to succeed, you have to really want to be a portrait photographer. I am only interested in people's faces – I am not interested in shooting fashion or in commercial jobs. I am only interested in having that person in front of me so I can make a connection. I just want to take a beautiful picture of them.



Don't be afraid to direct your model to get the shot you want



A tight shooting style and blurred background will eliminate any distractions

ALL PHOTOS THESE PAGES © ANNA FOWLER

Brian Rolfe

Brian is a fashion, beauty and portrait photographer based just outside London. His big influences are Peter Lindbergh, Patrick Demarchelier and Herb Ritts, and his classic, timeless portraits are in steady demand. Visit **www.brianrolfe.com**

9 Don't just shoot anyone who is willing to work with you

I did a lot of work with the Model Mayhem website for professional models and photographers when I was starting out. It was a good learning curve, but I was finding I was getting people who weren't comfortable in front of the camera because they were just starting out as well. I was also bringing in people who looked liked models in their portfolio, but weren't really in the flesh, as their pictures were often heavily Photoshopped. I also allowed myself to become overrun by gear at the beginning. Thanks to the power of marketing and advertising, you feel you need to buy everything when you really don't. I threw a lot of money at lighting equipment, thinking it would make me a better photographer, but it doesn't.

10 Connect with your models

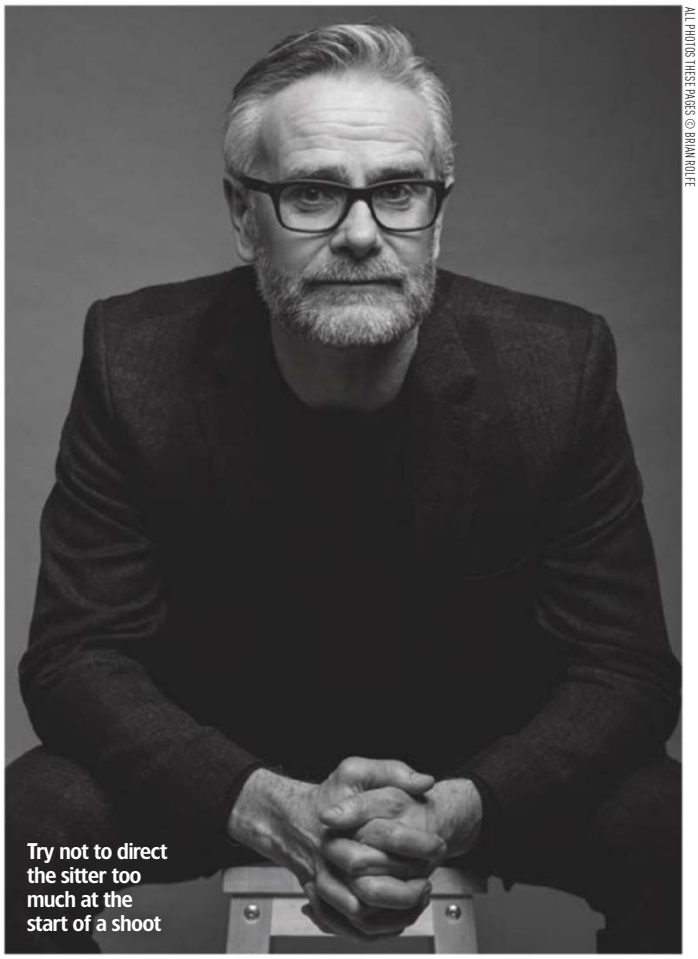
One of my best habits now is to spend half an hour with the model before I even pick up the camera, so you need to make time for this before the make-up and hair are taken care of. This time relaxes the sitter, as they get to know you better. As I do a lot of fashion work, we talk about the industry and what they are up to, just passing the time of day. When it comes to the shoot, I try not to direct the model too much unless there is a client involved. If the shoot is just a model test, or for a book, or actor headshots, it becomes very stale if you try to direct them. Put somebody in a position where they are not comfortable and it shows in the photograph. Even if you direct them later, for first half an hour or so let them do their own thing.

11 Don't overcomplicate your lighting

I have definitely developed the habit of keeping things simple. I've gone from Fresnel lights to beauty dishes to light modifiers used by top photographers, and I have spent stupid money. I've now stripped things back and mainly work with one light. I really do believe that less is more, and would rather use one light and reflector, and focus on the subject, rather than show off my lighting skills. My main set-up now is one Octobox and a reflector, which seems to work for just about everything.

12 Feather the light

I did a one-to-one with a student in the summer, and tried to explain that one light and an umbrella can have the same results as spending thousands of pounds on equipment. She had watched a lot of YouTube videos, where the photographer just pointed the light straight at the subject. When I explained about feathering the light – basically, taking advantage of the transition between full 'straight-on' light and turning the light away from the model – she thought I had accidentally knocked the light away and tried to turn it back! So think about just using the 'edge' of lighting to get nice feathering effects. Look at the simple stuff before getting complicated, and how to place the light so it captures the model correctly and brings out their best features. There isn't one generic lighting set-up that suits everyone.



Try not to direct the sitter too much at the start of a shoot

ALL PHOTOS THESE PAGES © BRIAN ROLFE

Less is most definitely more when it comes to lighting

GOOD EDITING HABITS

Black & white preview

For the initial raw capture, I generally tend to shoot tethered, with black & white set as the preview as I find it's easier to see the how the light and shadows are working without the distractions of colour. The raw images come straight into Capture One Pro.

Color Balance tool

Once I've made my selection of the images I want to work on, I'll go back to colour versions and then start to make any adjustments to the white balance and tweak the colours using the Color Balance tool in Capture One Pro.

13 Build mood boards

It's important to keep looking for ideas for your shoots. Buying fashion magazines can be expensive, so a good source for me is www.fashiongonerogue.com, which features a lot of editorial from the top magazines. I use the site to look at different lighting effects, pull poses from various features and set up a mood board. It really is a great starting point.

14 Connect regularly with your community

Most of my work is with portraits and model testing, and much of it comes through word of mouth. It's a tough environment, but if you put out decent work and then promote it on social media, your momentum will build. The models speak to other models, so show them your work. I don't have to advertise or approach agencies any more. It's essential to build a strong portfolio and get it out there on social media.

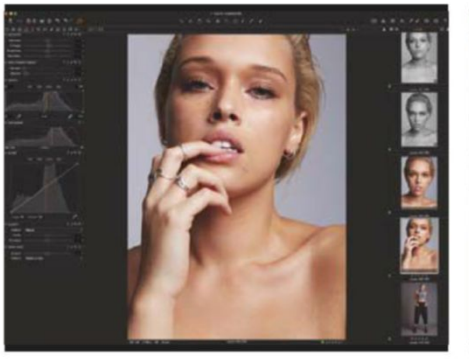
15 Take the shots you love to develop your style

There is no point trying to copy another photographer, as the client will just try to book them instead or somebody else who copies them more cheaply. I have stopped trying to shoot in a style that I think clients might like. Now I shoot what I love and that is my style. This is what will get you bookings.

Shoot what you love, to develop a personal style

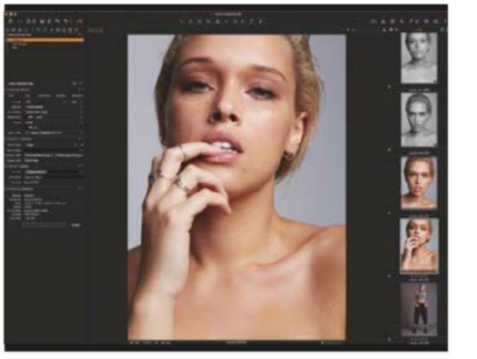
Focus check

I'll also use the Focus check tool in Capture One Pro, as it allows me just to double-check that the image is pin-sharp where it needs to be before I continue working on the image.



Minor adjustments

Next, I make any adjustments to exposure and contrast, and recover shadow detail if necessary. Most of the time these adjustments are minor, as I try to get as close as possible to what I want in-camera.



Even out skin tones

Finally, I'll process the image out to Photoshop as a full-resolution TIFF file where I'll work on removing any blemishes in a healing layer, and dodge and burn on a soft light layer to even out the skin tones. For an image like this, the entire process should take under an hour.

Be inspired by the masters of the art of photography

Woland

Woland is a beauty and haute couture photographer who has been based in London since 2012. His high-profile roster of clients include *Elle*, *V Magazine*, *Cosmopolitan*, *Wonderland* and *Playboy*.
Visit **www.woland.co.uk**

16 Learn from the masters

The best and only lessons I learned were when I was in Italy, in the local bookstore in Rome where I used to spend my weekends flicking through expensive photography books I couldn't afford to buy. I'm still convinced that no school can ever give such thorough and detailed lessons as a curious mind can get by studying directly from the masters. With my first occasional jobs I started buying these books to be inspired, rather than a new camera or lens, and I still believe you don't need to keep buying more gear to take the next best picture – indeed, over the past few years I've been producing more and more material using smartphones. The personal photographic library I have built up after 15 years is more valuable than all my studio equipment.

17 Work hard but have fun

My models are part of a team that includes my assistants, make-up and hair artists, stylists and set designers, so they get no special treatment. I'm kind to everyone, but very demanding, and even more demanding with myself. Models are no exception. The mood on my sets is usually cheerful and easy. I like to joke and I don't like to be rude, so all the relaxation comes from working hard while having fun. My models are usually chosen carefully. I often organise castings at my studio after shortlisting the models from material the agencies send me. I usually make the final choice of a model for a specific project instinctively – it's not a matter of a pretty face or a model being a size 4, as most of what I find is in the eyes. The posing process depends on the shoot. Some require a more 'plastic' pose, others require a more natural attitude. In the end, what these different approaches have in common is my signature.

18 Study light with a passion

Light is what photography is all about and it is the main subject of my pictures. When photography was still just a hobby for me and resources were limited, I used to train my eyes to seize the available light, from midday sun, sunsets, cloudy skies, shadows, darkness, street lamps, neon signs, lights from a fridge, and so on. Everything emitting or shaping light can be tamed and used to make a good picture. I've learned most of what I know about light from the work of the masters, such as Jeanloup Sieff, Josef Koudelka, Leo Matiz, Arthur Tress, Irving Penn, Helmut Newton, Sebastião Salgado, Steven Meisel, Steven Klein and Vincent Peters.

19 Be flexible with your lighting set-ups

My current studio set-ups vary a lot, from just one light to six or seven lights for the more complicated sets, but there's no specific rule. I place a light only where I need it to be. In learning to tame light in the studio, it's useful to follow George Hurrell's approach of mixing several narrow beams in order to create a dark atmosphere. It's not the easiest thing to preserve darkness using several lights, so it's a great lesson.

Study light with a passion, knowing how it can be tamed and how you can make a good photo from it

20 Get inspiration everywhere

I mainly work with creative directors whose job is to invent and produce ideas. Sometimes I come up with an image and expand it to a whole theme. Other times it's the frame of a movie, a specific atmosphere, or the visual idea in a book or an article. Sometimes it's the music inspiring specific moods, or the scenes of an opera or ballet, or maybe a beautiful landscape.

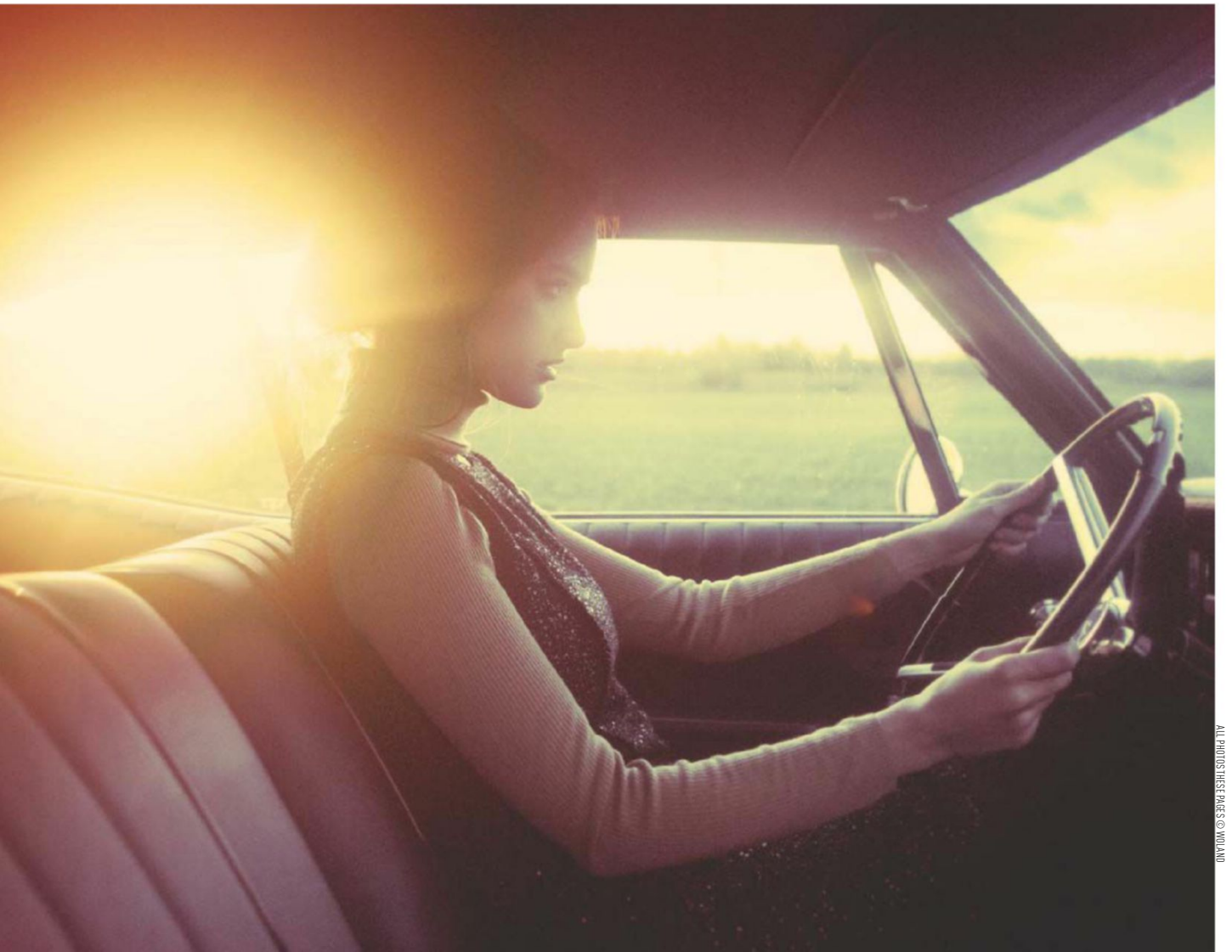
21 Don't get in the way of the subjects

When I met Anton Corbijn, he told me: 'I started shooting my family and my friends, then my neighbours, then the guys in my neighbourhood. That was my world and my training. You get to know them, you know their environment, their attitudes, and you want to know them closer and disclose their world.' What shone bright in Anton's aura was his humbleness and simplicity. He is a curious soul and I think this curiosity about the 'other-than-self' is fundamental when approaching portraits. Your ego should not interfere; it should certainly listen, watch, detail, absorb, imagine, invent, but if you have a prejudice, all you get is a self-portrait with the face of someone else. The best portraits, in my opinion, are those where the subjects are free to reveal their own sentiments and emotions, within the creative boundaries and lighting set by the photographer.

22 Slow down

The world around us presents a huge quantity of information and inspiration that overloads our sensibilities, and we miss its beauty because we are always running from A to B. Taking long walks with no destination leaves the senses free to perceive what's in between the lines of reality: you give yourself time to take valuable bits of reality and create around them. It's like a form of meditation for me. Usually, when my brain goes back down to a normal state of perception, I have some great concepts and visuals for portraits.

Make sure you have fun on a shoot, and remember, you're working as part of a team



ALL PHOTOS THESE PAGES © VIOLAND

IT'S THE FINAL COUNTDOWN...

PRE-REGISTER NOW FOR YOUR FREE TRADE SHOW TICKETS!

The Societies' 2016 Photographic Convention, Trade Show & Awards

Europe's Largest 'All-Welcome' Photographic Convention

LAST CHANCE TO REGISTER FOR YOUR FREE TICKET!

Convention	20–24	January 2016
Trade Show	22–24	January 2016

Hilton London Metropole Hotel, Edgware Road, W2 1JU

*Attend The Societies 2016 London Photographic Trade Show for free**

All the latest photographic equipment, products and services will be on show, and attendees will be able to watch demonstrations from leading manufacturers on their products. All the major players in the industry will be exhibiting, so it's a good opportunity to meet the key personnel behind the latest photography equipment.

Many of the 150+ exhibitors will also be offering special deals on their products and services, exclusive to the show with Cameraworld and Park Cameras the main supporting dealers.

REGISTER NOW FOR YOUR FREE TRADE SHOW TICKETS.*

***MEET OVER 150 EXHIBITORS FRIDAY 22 JAN–SUNDAY 24 JAN**
***OVER 30 HOURS OF FREE SEMINARS AND DEMOS**
***Pre-register before 15 January 2016 for FREE and avoid £10 entry fee to Trade Show.**

"As an amateur, it is good to be able to see work and facilities at the professional level. It's great for developing my own ideas and aspirations." – *Brian Cable*

The Convention arm of this 'all-welcome' event will stage a number of masterclasses, hands-on seminars, 'superclass' workshops and 'business school', with speakers that include Jerry Ghionis, Martin Leckie, Kevin Mullins, and Faye and Trevor Yerbury. Tickets range from £50 for a Masterclass day pass to £150 for a Masterclass four-day pass. London location seminars cost £160, and the Business Schools costs £100 per ticket.

Don't miss out on the chance to start off the year with inspiration from some of the world's best photographers.

YOU CAN ALSO ATTEND THE FULL 4 DAY MASTERCLASS PROGRAMME FROM JUST £150.

Masterclass Tickets: Day Pass from £50 or Full 4 Day Pass from £150

"Absolutely inspiring as always. Really good speakers as always. The selection of classes and variety of things to see and do are first class. Most important is the generosity of other photographers to share their experience." – *Vicki Sharp*

IF YOU ARE AN ASPIRING PHOTOGRAPHER THIS CONVENTION AND TRADE SHOW IS A MUST!

Register for your tickets today! www.swpp.co.uk/convention/

*Pre-register before 15 January 2016 to avoid £10 entry fee to Trade Show.

Inbox

Email amateurphotographer@timeinc.com and include your full postal address
Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

LETTER OF THE WEEK

Rare species

I need a new A3/A3+ printer and have just realised the very narrow selection generally available. If you are in the market for a dedicated photo printer, most shops now only stock Epson and Canon. If, like me, you require good monochrome printing capability with multiple black/grey pigment inks, it narrows the choice even further. I find myself looking at probably a choice of two printers from each manufacturer. Factor in any brand preference and there is nothing to choose from.

For many of us, making a hard-copy print is still the end product of our endeavours. Online printing is excellent, but it's no substitute for the fine-tuning of home printing, despite the debatable cost issue.

With such a bewildering choice of digital cameras and equipment, the printer – a vital part of the chain for many – is becoming an increasingly rare species. If either Canon or Epson pulls out of the market, the other will have the monopoly. I just wanted to highlight this fact, as it seems a little worrying to me.
Martin Erhard, West Sussex

Sadly, from past experience, other printer manufacturers have never really catered for photographers, particularly where A3 printers are concerned. While there have been other A3 printers, none has ever been able to match the quality that Canon and Epson printers are capable of producing. And, yes, if one of them ever did pull out of the A3 printer market, the other would have a huge monopoly. However, as the cost of the printers is quite high, as is the cost of the inks, I'd suggest that both will be in the market for some time yet – Richard Sibley, deputy editor

Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.
www.samsung.com

SAMSUNG

Denim is a no-go

Your article on winter clothing (AP 12 December 2015) was a timely reminder that when setting out in cold conditions, thought is required not only on what camera equipment you are going to take with you, but also on the suitability of your apparel. However, there was one glaring omission – your model was togged out in jeans! Any walker worth his or her boots would tell you that denim is a no-go when out on the hills and, equally, on a winter photo shoot, for that matter.

Modern outdoor walking trousers provide protection against wind and rain, but they are also quick drying. Denim, once wet, retains water, leaving the wearer feeling cold, miserable and not in the best frame of mind to capture that fantastic winter's scene.
Nigel Toohey, Sheffield

Denim retains water when wet, so the wearer will feel cold

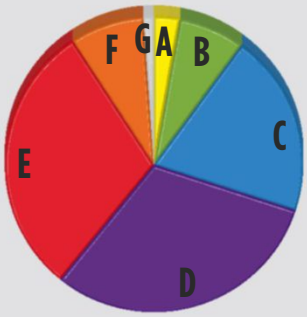
Hands up to that one, Nigel – point well made. We had hoped to get some trousers in for the feature, but they missed the deadline for the shoot so they were omitted in this instance – Phil Hall, features and technique editor

Age-old problem

Following Ivan Strahan's letter (AP 5 December 2015), may I point out further problems affecting older photographers suffering from fading eyesight and arthritis?

Due to arthritis in my hands, I was finding it difficult to hold my old Canon DSLR and my trusted 17-85mm lens, so I decided to buy a compact system camera, as it is smaller and lighter. However, it had to have the ability to shoot in raw. Being a Canon man, I decided on an EOS M with the 18-55mm lens. It's a good camera, but the wrong one for me.

I need glasses for reading, so without a viewfinder I found the EOS M a pain to use. I could not see the screen in focus without my glasses, so I had to keep putting them on and taking them off – if I could find them, that is



In AP 12 December we asked

What is the largest-capacity memory card you own?

You answered

A Less than 8GB	**3%**
B 8GB	**7%**
C 16GB	**20%**
D 32GB	**31%**
E 64GB	**30%**
F 128GB	**8%**
G More than 128GB	**1%**

What you said

'I have a 16GB card and fill it in a matter of hours shooting weddings and sporting events. Sometimes I fill one or two 8GB cards as well – I carry two 8GB spares. However, I empty the card every day that I use it so it never gets anywhere near full'

'Unless you have a 36MP-plus camera, anything larger than 16GB is pointless as it will result in all your images being on one card. And if it dies, you lose the whole day's shoot. I have learned that it is better to spend more on a reputable brand, irrespective of the capacity. I bought a cheap one once, and while it recorded the pictures, it was useless because of partial corruption'

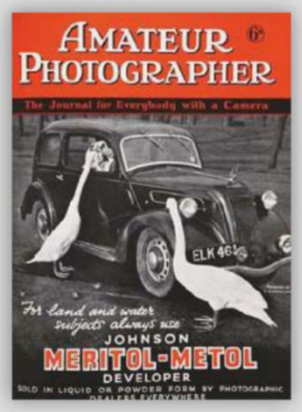
Join the debate on the AP forum

This week we ask

How many camera bags do you own?

Vote online www.amateurphotographer.co.uk

Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to **www.facebook.com/Amateur.photographer.magazine**. Forum members can also enter via the Forum.

The camera in AP 12 December is a Vivitar ViviCam 6200W. The winner is Dennis Low, whose correct guess was the first drawn at random.

– another problem with us oldies!

So the EOS M had to go. I decided to go back to a DSLR that was lightweight and had a viewfinder with dioptre adjustment. I decided on a Canon EOS 100D coupled with my 17-85mm lens, but the viewfinder is not as bright as my eyes would wish. Needless to say, unless I know where my glasses are, I rarely use live mode. Also, it's still a heavy unit, so I do not think I am finished with changing cameras. I have looked at the Sony Alpha 6000 and was impressed with the viewfinder. Do you have any other suggestions?

Stuart Humphries, via email

The Sony Alpha 6000 is excellent. I would also suggest having a look at the Fujifilm X-T1, which has a very large viewfinder that is almost comparable to looking through the viewfinder of a full-frame DSLR – Richard Sibley, deputy editor

Oldies but goodies

The letter in AP 12 December 2015 about using mirror lenses on compact system cameras was very interesting. I use an old original Canon FD 500mm f/8 mirror lens on a Fujifilm X-T1 via an adapter and don't have any problem focusing using the 'highlight-enhancing focus' setting from the menu. When you get used to the lens, it is also possible to estimate where the depth of field is in the shot as the highlights move back and forth during focusing. I work in manual mode most of the time and use several old FD lenses (all primes) from 20mm upwards.

CJ Spencer, via email

© C J SPENCER

CJ Spencer's shot taken with a Canon FD 500mm f/8 mirror lens

I agree – I don't really have a problem with focusing, either. The focus-peaking features offered by most cameras help and allow for quick and precise focusing in most cases – Richard Sibley, deputy editor

Take care in Cumbria

As a Lake District resident, may I please underline the advice given in the winter tips article in AP 12 December 2015? I urge visitors to the Cumbrian fells to treat them with respect.

Height-wise, the Cumbrian fells may be insignificant compared with, say, the Swiss Alps, but they can still kill you. Follow the advice given in the article and make sure you are suitably equipped, not too ambitious (particularly in winter), and bear in mind that if you get into trouble the emergency services – for example, the all-volunteer unpaid mountain rescue teams – put themselves at risk for you.

Having said that, enjoy your visit to the Lake District and exploit the photographic potential of a wonderful part of the country.

Roland Harries, via email

Good advice, and something that we recommend all our readers heed. If you are planning to go out walking this winter, make sure you are prepared for sudden changes in weather and wear appropriate clothing and footwear. It's always best to err on the side of caution – Richard Sibley, deputy editor

In next week's issue On sale Tuesday 12 January

© NICK DUNGAN, ADRENALI MEDIA. IMAGE SHOT FOR ADRENALI MEDIA/FIA WEC

Driving force

Nick Dungan finds out whether the Sony Alpha 7R II is up to the job at the 6 Hours of Bahrain endurance championship

Photo workout

Start 2016 with a new photo regime that will help make you a better photographer

On report

Stuart Freedman looks at the current state of reportage as well as his own work

Zeiss Milvus 50mm f/1.4

Many standard lenses are small, simple and fairly inexpensive, so why does the Zeiss Milvus cost almost £1,000? Damien Demolder puts it to the test

Contact

Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138
Email amateurphotographer@timeinc.com
Picture returns: Telephone 0203 148 4121
Email appicturedesk@timeinc.com

Subscriptions

Email magazinesdirect@quadrantsubs.com
Telephone 0330 3334555 or +44 (0)330 3330 233 (overseas)
One year (51 issues) UK £150.55; Europe €259; USA $338.99; Rest of World £221.99

Test Reports

Contact OTC for copies of AP test reports. **Tel:** 01707 273 773

Advertising

Email felix.barlow@timeinc.com
Inserts
Call Innovator on 0203 148 3710

Editorial team

Group Editor	Nigel Atherton
Group Editor's PA	Christine Lay
Deputy Editor	Richard Sibley
Technical Editor	Andy Westlake
Deputy Technical Editor	Michael Topham
Technical Writer	Callum McInerney-Riley
Features & Technique Editor	Phil Hall
Senior Features Writer	Oliver Atwell
News Editor	Chris Cheesman
Production Editor	Lesley Upton
Art Editor	Mark Jacobs
Deputy Art Editor	Sarah Foster
Designer	Antony Green
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt
Online Manager	Karen Sheard
Digital Art Editor	Simon Warren
Digital Production Editor	Jacky Porter
Video Production	John Layton
Photo-Science Consultant	Professor Robert Newman
Senior contributor	Roger Hicks

Special thanks to The moderators of the AP website Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

Advertising

Advertisement Manager	Felix Barlow	0203 148 2508
Account Manager	Simon Gerard	0203 148 2510
Senior Sales Executive	Sophia Freeman	0203 148 2637
Production Coordinator	Dave Smithers	0203 148 2674

Marketing

Marketing Manager	Samantha Blakey	0203 148 4321

Publishing team

Chief Executive Officer	Marcus Rich
Managing Director	Oswin Grady
Publishing Director	Alex Robb
Group Magazines Editor	Garry Coward-Williams

Printed in the UK by Polestar Group
Distributed by Marketforce, 5 Churchill Place, London E14.
Telephone 0203 787 9001

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE Amateur Photographer® is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2015 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@timeinc.com Website: www.amateurphotographer.co.uk Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £150.55 (UK), €259.99 (Europe), $338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is $338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

D750

24.3 MEGAPIXEL

51 FOCUS POINTS

TILT SCREEN

BUILT-IN WIFI

I AM A FULL FRAME FREEDOM

I AM THE NEW NIKON D750. Clark Little captures waves like nobody else. But as one of the world's most passionate photographers, he keeps challenging himself. That's why he's excited to free his vision even more with the fast, versatile and agile Nikon D750. Packed with professional imaging technology and streamlined for compactness, nothing holds this camera back. The newly designed FX-format sensor delivers exceptional image quality with cleaner results than ever before at high ISOs. Phenomenally sensitive AF performance and a burst rate up to 6.5 fps enable full freedom of expression. Search for outstanding images yourself and discover how you can make a difference with the new D750.

2YEAR WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

Awards 2015 Which? Best Photography Brand

Nikon, Winner of the Which? Awards Best Photography Brand

Nikon

At the heart of the image

Visit **europe-nikon.com/iamdifferent**

Creativity on a plate

Dutch photographer **Alex Timmermans** decided to ditch digital and challenge himself with the wet-plate collodion process. He talks to **Steve Fairclough**

In the current digital imaging age when the 'techno-babble' is increasingly about larger sensors, wider dynamic ranges and ISO values creeping into the millions, Alex Timmermans has eschewed modern technology and decided to pursue a 19th century invention – wet-plate collodion photography. Now in his early 50s, the self-taught photographer works out of his base in Eindhoven in the Netherlands, and sets himself the challenge of producing one new wet-plate project every month. Alex dreams up his wet-plate projects and executes most of them with just one assistant.

'There are just the two of us,' says Alex from his Netherlands home. 'I make everything myself – all the props – and a good friend of mine is often the model in the pictures, so that's quite easy to do.' His narrative, so-called 'Storytelling' images are shot on location, but he does shoot wet-plate studio portraits as well. The resulting images hint at a forgotten time and have an almost cinematic quality to them, although Alex denies any influence from films. 'I love to go to the theatre and watch movies, but I don't have any relationship with making movies,' he says. 'I have no film or photo background – it's all self-taught. It's going well – it's a case of doing what I want to do.'

Alex's interest in photography stems back to his early teens when his father had an antique shop. Whenever his father sold things he made pictures of them on a Nikkormat camera, and crucially always allowed his son to experiment with his equipment.

'I would use his machines in his workshop and also his camera, so that was my first start with photography,' says Alex. 'I began with a Nikkormat, then I had a Nikon F-801S and from there I made the switch to digital. At that time you had the Nikon D100 or the Fujifilm FinePix S2 Pro and I chose the S2 Pro. I've had several digital cameras and now I have a Nikon D700, but that has lain in the closet for two years. I don't take any digital photos, except on my iPhone.'

'Digital was quite easy to work with, but it became all too predictable for me – during a shoot you take 200, 300, maybe

ALL PICTURES © ALEX TIMMERMANS

'Spring Time', 2015

The wet-plate process

'THE ONLY thing I can do [beforehand] is cut the glass at my home,' says Alex. 'I have to sensitise the plate on the spot, I have to develop the plate on the spot, I have to fix it on the spot, so setting up everything takes me an hour before I can even make a picture. To be honest, you must be a bit mad to do this. Someone asked me recently, "Why are you putting in so much work for just one picture?" But it slows me down and that's a good thing.'

Once Alex is on location, he pours the collodion onto the plain glass and, just before it's dry, places it in a bath with silver nitrate. Depending on the temperature, after about three minutes he takes it out under a red light, because at that time the plate is sensitive to light.

'I then place it in a special plate holder, which is lightproof, and I can go outside and look at the ground glass and make sure everything is OK,' he says. 'Then I take off the ground glass, put the plate behind the camera, expose by taking off the cap, go back to the darkroom, take out the plate and pour developer on the plate by hand. In about 15 seconds you can see the picture coming up as a negative.'

'That is the most beautiful part of the process – when you slide the plate into the fixer'

Alex adds: 'When it's a little overexposed I stop the development earlier, and when it's a little underexposed I develop it a bit slower. But you can work within a time limit of 10–30 seconds. If the exposure is longer you will have a very flat picture.'

The plate is placed in a tray filled with water (the application of water halts the process), meaning that Alex can leave the darkroom and fix the plate in daylight.

'That is the most beautiful part of the process – when you slide the plate into the fixer it will turn from a negative into a positive,' says Alex. 'Then you see the picture popping up and if it's a yes or no. If it's a yes, then you can stop, but most of the time it isn't that way. When you're outside it's more about the details and when it's not good you go through the whole process again.

'You have to have the light. Between when the morning starts and the light is dull and when the evening starts you have about five to six hours where you can work. Then you have to set up everything and take down everything. Ten plates would be the maximum.'

400 pictures and they were never 100%. You knew that, when you shoot in raw, you could adjust a lot of things in Photoshop. It didn't challenge me any more. The most logical step would have been to go back to film, but in 2009 I saw a show of Sally Mann's [wet-plate] work in The Hague; I just liked it and started to research about that type of photography. I started in 2009 and from that moment on it grabbed me. It gave me back the feeling of making a picture from scratch, from nothing.'

Inspirations and ideas

For his current style of portraits Alex cites his inspirations as being Dutch photographer Erwin Olaf and Belgian photographer Stephan Vanfleteren, but adds, 'As far as my "Storytelling" series goes, which I've been working on for a few years now, it's Robert ParkeHarrison from the United States.

'Inspiration can come to me from all kinds of work. For instance, I have a picture of a greenhouse with clouds, where the water is running out of the clouds. The picture was made at a place owned by a friend of mine who was rebuilding an antique greenhouse, and during the rebuild there was a lot of water running into the greenhouse. I went there and the floor looked like a mirror. I started thinking, "What can I do with it?" because I only had two weeks – after two weeks it would have a wooden floor and it [the picture] could never happen again. It's not logical, but I started making clouds that made a whole watering system, which made it able to run down from the clouds – that was the basis of "The Rain Maker".'

Alex keeps a sketchbook close to hand to draw his ideas and gets creativity from other sources. 'One of the last pictures I made – "The Kite Runner" – was a tree with 15 kites in it,' he adds. 'I had a kite when I was young and it was always so frustrating when the kite ran into a tree. That was the initial idea behind that picture. There's always a little bit of humour in my pictures, so I said, "Why one kite? Why not 15 kites?" It always starts by seeing something or a location. It could be a stuffed animal, something that you see somewhere, or just a title. If somebody mentions a title I think, "OK, what can I do with that title?" But I try not to copy somebody else's work.'

The contrast between the time taken to create a wet-plate picture compared to a digital image is immense. '"The Kite Runner" took me two days,' says Alex. 'We had to think how to put the kites into the tree at the exact positions – it took us a few hours to place everything. When everything was ready I had to set up my tent, all my chemicals, my darkroom… I started with a cloudy day, then in the afternoon the sun

Left: 'The Rain Maker', 2015

Right: 'The Kite Runner', 2015

Below: 'Poetry in Motion', 2014

'When it's too bright I can't work because my exposure is taking off the cap and putting it on again. So we took everything down and the next day we tried again'

broke through. At that time I had to stop because I don't have any control over the process – when it's too bright I can't work because my exposure is taking off the cap and putting it on again. So we took everything down and the next day we tried again. It was much easier because we knew how to put the kites in the tree, but that picture took us two days.'

Equipment and exposure

The choice to pursue wet-plate photography meant Alex needed to acquire specialist cameras and lenses. The camera he mainly uses is a 12x12in wet-plate camera, which was specially made for him by a gentleman living in Hungary.

'It's a Donchev camera,' says Alex. 'I was already collecting old cameras and lenses but, to be honest, I didn't know what to do with them. So when I started with wet plate I would grab some lenses I had and then I collected some more. It's very difficult to find them because wet-plate analogue photography is rather hot at the moment and everybody is looking for the same lenses.

'I have two or three lenses that I mainly use. For outside work I have two or three antique Dallmeyer lenses and in my studio I have a few Hermagis lenses, which are made in Paris. For the bigger plates I have a very large 24in Voigtländer lens.'

Alex explains that the ISO value of collodion photography is something between 1/2 and 1, so it's a rather slow process. If you take a picture outside at f/4 it would perhaps be 1/1000sec, but with collodion it will be 1/2sec or 1sec on a bright day. On a dull day it may be

Left: 'Tea Time', 2013

2-4secs. Alex controls things by taking off the cap.

'I just count 21, 22 and that's two seconds – it's simple,' explains Alex. 'If it's 1/2sec when taking off the cap, you don't have any control, so I prefer to work on a dull day when I can fully control the manual exposures. I don't use any shutters in the camera, so I have to work like that. A lot of my pictures are taken in the forest so there's also filtered light. Normally I use my lens wide open because I love a very shallow depth of field in my pictures – that normally takes 2-4secs.'

Reactions to the work

Alex freely admits he has been surprised by the reaction to his work. 'It's up to the viewer as to what he or she sees in a picture, and I love to hear their stories about what they see in my pictures,' he says. 'The nice thing is my work was discovered about two years ago and from that point it went very fast. I've met so many interesting people all over the world – in China a few months ago, in Los Angeles at the beginning of 2015 and at the galleries I work with. The world has become much bigger for me.'

As for the future, Alex says, 'There will be a 2016 exhibition in Los Angeles and in San Francisco. Hopefully, I can go to Paris Photo Los Angeles again as it was very successful last year. Currently, I'm looking for some new galleries – one in Belgium, London and New York. I would love to go to Photo London with my work – I think the English people would like the humour in my pictures. That's my main goal for 2016. If 2016 is the same as 2015, I will be very happy.' AP

Below: 'Laundry Day', 2015

To see more of Alex Timmermans' work, visit **www.alextimmermans.com**

SIGMA

PHOTOGRAPH © LEA TIPPETT

SIGMA 3 YEAR UK WARRANTY
For registration and conditions log on to www.sigma-imaging-uk.com/warranty

SIGMA 24-70mm F2.8 EX DG HSM

For Sigma, Canon, Nikon, Sony and Pentax
Supplied with fitted padded case and petal type lens hood.

This lens has a compact construction with an overall length of 94.7mm and is ideal for many situations such as portrait, landscape and general photography. It also features a large aperture of F2.8 throughout its entire zoom range making it ideal for indoor and low light photography.

ELD glass, two SLD glass elements and a moulded glass aspherical lens provide excellent correction for all types of aberrations and ensure high image quality throughout the entire zoom range. This lens incorporates HSM, providing a quiet and high speed AF as well as full time manual focus.

Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Hertfordshire, AL7 1EW | Telephone: 01707 329 999 | Email: sales@sigma-imaging-uk.com | Website: www.sigma-imaging-uk.com

LOCATION GUIDE

Neist Point lighthouse

This striking lighthouse on the **Isle of Skye** sits on a dramatic cliff-top location, as **Jeremy Walker** reveals

KIT LIST

▲ Lenses

If you are contemplating shooting the lighthouse, both a 24-70mm zoom and the longer 70-200mm zoom will be ideal.

▼ Clothing

As with many locations, this is a landscape that is exposed to the elements and you will need windproof, waterproof clothing, a hat and gloves. Do not be lulled into a false sense of security as Atlantic storms can catch you unawares.

▼ Butane cooker

A small single-ring butane cooker is a really useful non-photographic piece of kit, which I have found to be really useful for this type of location over the years. It means you can at least cook a bacon butty or boil a kettle if the nearest café is a long way away.

© CROWN COPYRIGHT 2015 ORDNANCE SURVEY. MEDIA 009/15

NEIST Point lighthouse is dramatically perched on the sea cliffs at the most westerly point of the Isle of Skye and is about five miles from the small hamlet of Glendale, or about an hour from the island's capital of Portree. Access is relatively easy and the lighthouse is well signposted, although the roads become more and more narrow and twisty the nearer to the lighthouse you get.

There is a very small car park about half a mile away from the lighthouse, but parking is possible by the side of the road on the grass verges, although the area gets very busy during the summer months. Be warned that there are no facilities at Neist Point, so be prepared and take your own food and refreshments with you.

The main attraction at Neist Point for landscape photographers is, of course, the lighthouse. Although it is not the biggest or most dramatic lighthouse in the UK, the location and its setting are absolutely stunning. There are many photographic options – from walking just a few hundred yards from the car park along the cliff tops and looking down and along to the lighthouse, to taking a short hike down to the lower level and getting nearer to the lighthouse.

A word of warning, though – the cliffs are steep, the ground uneven underfoot and there are no fences to stop you going over the edge. Take extreme care.

Don't limit yourself to a wide lens - a 70-200mm can be really useful

Jeremy Walker

Jeremy is an award-winning professional photographer with many years' experience specialising in high-quality landscape and location photography from around the world for use by advertising, design and corporate clients. Jeremy is also a Nikon Ambassador.

www.jeremywalker.co.uk

Make sure you stay until after sunset to capture the lighthouse at dusk

The quality of light can be captivating at sunset

ALL PICTURES © JEREMY WALKER

Shooting advice

Time to visit

Neist Point is a good all-year-round location. If you shoot the lighthouse in the middle of summer, the sunset is in the northwest and the cliffs are nicely side-lit. Summer shooting will also give you near 24-hour daylight and long periods of dawn and dusk with a great quality to the light. Visiting in the winter will probably see you shooting into the sunset with the lighthouse back-lit for a completely different look.

A circular polarising filter and a few neutral density graduated filters will also be invaluable for controlling the exposure of the sky – this is a 'big-sky' location.

Although the lighthouse is in a remote and rugged setting, with the Outer Hebrides in the far distance, it is a huge draw for photographers. Neist Point is also a great place for watching and potentially photographing wildlife. As well as the usual mixture of sea birds such as gannets, razorbills and shags, whales, dolphins, porpoises and basking sharks can all be seen from the cliffs from late April through to the end of the summer, with June and July being the best months.

Food and lodging

There were no facilities at Neist Point at the time of writing, although there are plans to open a shop next to the car park. The nearest settlement is Glendale, where there is the fantastic Red Roof Café and Gallery. The food is excellent, the service friendly and there are some great artworks on the walls. There are a few B&Bs dotted around, but for accommodation and food of the highest calibre try The Three Chimneys restaurant at Colbost.

Grays of Westminster®

Exclusively... Nikon

Nikon D810

The Kings of Good Service*

*Quote by *What Digital Camera* magazine

Wanted for Cash: Nikon

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs, Nikkor Lenses: autofocus & manual focus. We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone
✆ 020-7828 4925 for our offer

0% or Low Interest Finance

Nikon Digital Cameras

Nikon D4S DSLR body	£4,195.00
Nikon D4S+ AF-S 14-24mm f/2.8G IF-ED Kit	£5,375.00
Nikon D4S + AF-S 24-70mm f/2.8G IF-ED Kit	£5,275.00
Nikon D4S + AF-S 14-24mm & 24-70mm f/2.8G Kit	£6,395.00
Nikon D810 DSLR body	£2,195.00
Nikon D810 + MB-D12 Grip Kit	£2,475.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor	£3,375.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor	£3,295.00
Nikon D810 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit	£4,475.00
Nikon MB-D12 Grip for D810	£285.00
Nikon D750 DSLR body	£1,495.00
Nikon D750 + MB-D16 grip Kit	£1,595.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit	£1,719.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit	£1,899.00
Nikon D610 DSLR body	£999.00
Nikon D610 + MB-D14 Grip Kit	£1,179.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor	£1,360.00
MB-D14 Grip for D610	£195.00
Nikon D7200 DSLR body	£749.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£889.00
Nikon D7200 + MB-D15 Grip Kit	£955.00
Nikon D7100 DSLR body	£589.00
Nikon D7100 + MB-D15 Grip Kit	£815.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£775.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit	£1,095.00
Nikon D5500 body only	£499.00
Nikon D5500 body +18-55mm f/3.5-5.6G VRII DX Kit	£569.00
Nikon D5500 18-140mm f/3.5-5.6G VR DX Kit	£735.00
Nikon D5300 DSLR body	£379.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VRII DX Kit	£449.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit	£645.00
Nikon D5200 DSLR body	£299.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VRII DX Kit	£369.00
Nikon D3300 DSLR body	£239.00
Nikon D3300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit	£299.00
Nikon Df + AF-S 50mm f/1.8G Special Edition	£1,895.00
Nikon Df DSLR body, chrome or black finish	£1,775.00
Nikon Df + AF-S 50mm f/1.8G SPECIAL GOLD Edition	£5,000.00

Nikon 1 System

Nikon 1 V3 10-30mm + Grip Kit	£725.00
Nikon 1 S1 11-27.5mm Kit	£475.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6	£499.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8	£619.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black	£375.00
Nikkor VR 6.7-13mm f/3.5-5.6	£345.00
Nikkor VR 11-27.5mm f/3.5-5.6	£139.00
Nikkor VR 10-30mm f/3.5-5.6 PD-Zoom	£199.00
Nikkor VR 30-110mm f/3.8-5.6	£165.00
1 Nikkor VR 70-300mm f/4.5-5.6	£689.00
1 Nikkor AW 10mm f/2.8	£229.00
1 Nikkor 10mm f/2.8	£159.00
1 Nikkor 18.5mm f/1.8	£129.00
1 Nikkor 32mm f/1.2	£549.00
1 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom	£469.00
Nikon SB-N7 Speedlight	£129.00
Nikon GP-N100 GPS Unit	£99.00
Mount adapter FT1	£199.00

Nikon Coolpix

Nikon Coolpix A	£849.00
Nikon 1 J5 + 10-30mm PD Zoom Lens – Black	£375.00

AF-S & AF DX Nikkor Lenses

10.5mm f/2.8G AF DX ED Fisheye	£495.00
AF-S 35mm f/1.8G DX	£129.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX	£549.00
AF-S 12-24mm f/4G IF-ED DX	£749.00
AF-S 16-80mm f/2.8-4E ED VR DX	£799.00
AF-S 16-85mm f/3.5-5.6G ED VR DX	£395.00
AF-S 17-55mm f/2.8G DX IF-ED	£925.00
AF-S 18-55mm f/3.5-5.6G VR ED DX	£125.00
AF-S 18-55mm f/3.5-5.6G VRII ED D	£149.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED	£189.00
AF-S 18-140mm f/3.5-5.6G VR DX ED	£375.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED	£525.00
AF-S 18-300mm f/3.5-5.6G ED VR DX	£585.00
AF-S 18-300mm f/3.5-6.3G ED VR DX	£465.00
AF-S 55-200mm f/4-5.6G DX ED VR II	£225.00
AF-S 55-300mm f/4.5-5.6G DX VR	£249.00

AF FX Nikkor Lenses

14mm f/2.8D AF ED	£1,199.00
16mm f/2.8D AF Fisheye	£625.00
20mm f/2.8D AF	£419.00
24mm f/2.8D AF	£335.00
28mm f/2.8D AF	£219.00
35mm f/2D AF	£229.00
50mm f/1.8D AF	£99.00
50mm f/1.4D AF	£235.00
105mm f/2D AF-DC	£745.00
135mm f/2D AF-DC	£945.00
180mm f2.8D AF IF-ED	£635.00

AF-S FX Silent Wave Nikkor Lenses

AF-S 20mm f/1.8G ED	£539.00
AF-S 24mm f/1.8G	£579.00
AF-S 24mm f/1.4G ED	£1,345.00
AF-S 28mm f/1.8G	£449.00
AF-S 35mm f/1.4G	£1,189.00
AF-S 35mm f/1.8G ED	£369.00
AF-S 50mm f/1.4G IF	£269.00
AF-S 50mm f/1.8G IF	£135.00
AF-S 58mm f/1.4G	£1,099.00
AF-S 85mm f/1.8G	£335.00
AF-S 85mm f/1.4G	£1,129.00
AF-S 14-24mm f/2.8G IF-ED	£1,275.00
AF-S 16-35mm f/4G ED VR	£745.00
AF-S 17-35mm f/2.8D IF-ED	£1,295.00
AF-S 18-35mm f/3.5-4.5G	£449.00
AF-S 24-70mm f/2.8G IF-ED	£1,119.00
AF-S 24-70mm f/2.8E ED VR	£1,849.00
AF-S 24-85mm f/3.5-4.5G ED VR	£365.00
AF-S 24-120mm f/4G ED VR II	£725.00
AF-S 28-300mm f/3.5-5.6G ED VR	£599.00
AF-S 70-200mm f/2.8G VR II IF-ED	£1,579.00
AF-S 70-200mm f/4G VR IF-ED	£845.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED	£395.00
AF-S 80-400mm f/4.5-5.6G VR II ED	£1,749.00
AF-S 200-400mm f/4G VRII IF-ED	£4,349.00
AF-S 200-500mm f/5.6E VR ED	£1,179.00
AF-S 200mm f/2G VR II IF-ED	£3,999.00
AF-S 300mm f/4E PF ED VR II	£1,639.00
AF-S 300mm f/2.8G VR II IF-ED	£3,599.00
AF-S 400mm f/2.8E VR FL ED	£8,295.00
AF-S 500mm f/4G VR IF-ED	£5,449.00
AF-S 500mm f/4E FL ED VR	£8,149.00
AF-S 600mm f/4G VR IF-ED	£6,495.00
AF-S 600mm f/4E FL ED VR	£9,695.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter)	£12,495.00
TC-14E III 1.4x teleconverter	£379.00
TC-17E II 1.7x teleconverter	£299.00
TC-20E III 2x teleconverter	£329.00

AF & AF-S Micro-Nikkor Lenses

AF-S 40mm f/2.8G DX Micro	£169.00
60mm f/2.8D Micro	£325.00
AF-S 60mm f/2.8G ED Micro	£365.00
AF-S 85mm f/3.5G VR DX IF-ED Micro	£335.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED	£599.00
200mm f/4D AF Micro IF-ED	£1,175.00

Nikon Speedlights

SB-910 Speedlight	£325.00
SB-700 Speedlight	£225.00
SB-500 Speedlight	£185.00
SB-300 Speedlight	£99.00
SB-R1C1 Close-Up Commander Kit	£545.00
SB-R1 Close-Up Remote Kit	£399.00
SU-800 Wireless Speedlight Commander	£269.00
SB-R200 Wireless Remote Speedlight	£159.00

Manual Focus Nikkor AIS Lenses

20mm f/2.8 Nikkor	£901.00
24mm f/2.8 Nikkor	£608.00
28mm f/2.8 Nikkor	£615.00
35mm f/1.4 Nikkor	£1,227.00
45mm f/2.8P Nikkor, chrome	£325.00
50mm f/1.4 Nikkor	£597.00
50mm f/1.2 Nikkor	£743.00

Zoom-Nikkor Manual AIS Lenses

28-85mm f/3.5-4.5 Zoom-Nikkor	£599.00

Special Purpose: Perspective Control & Micro-Nikkor Lenses

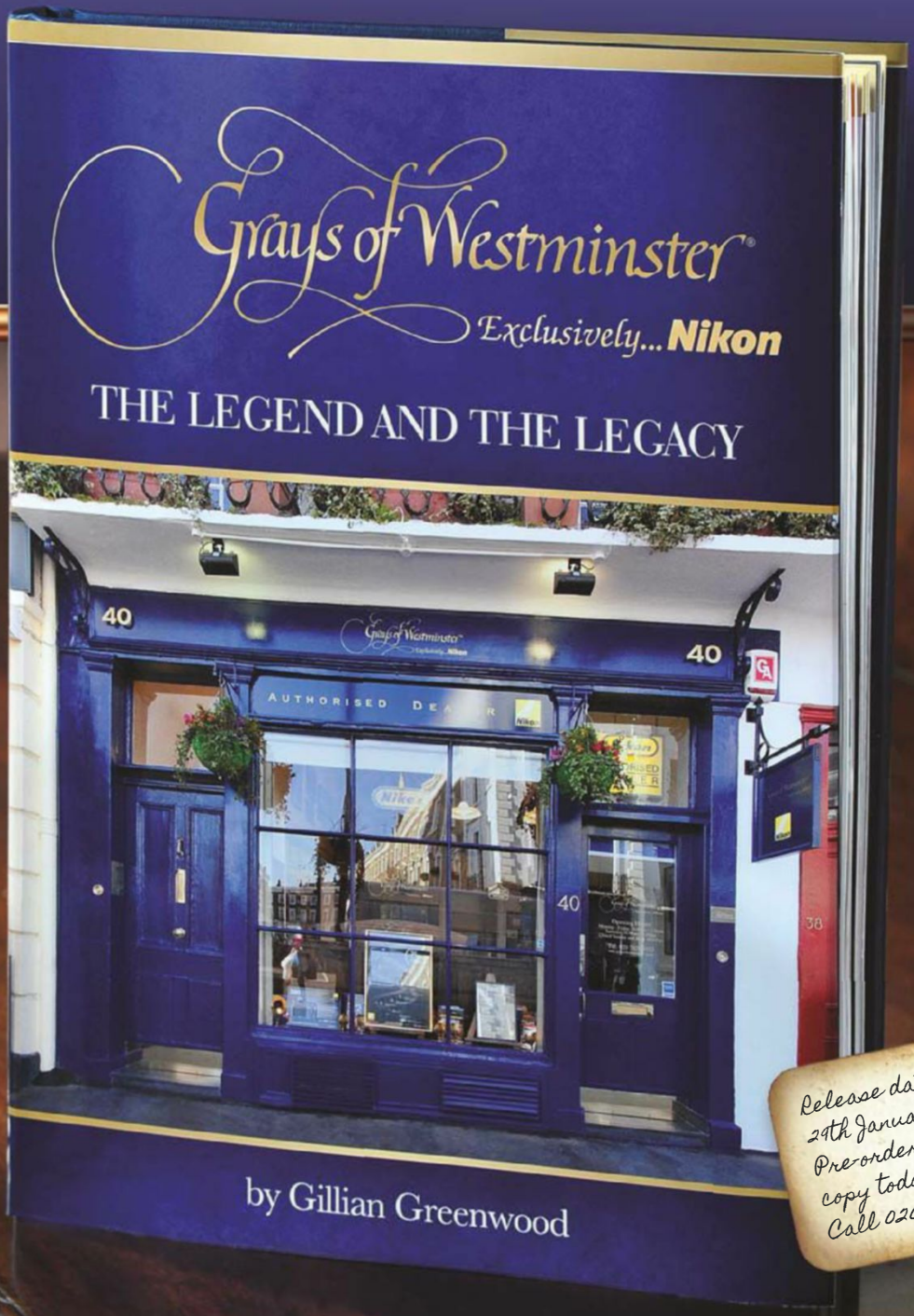
24mm f/3.5D PC-E ED Nikkor	£1,325.00
28mm f/3.5 PC Nikkor	£1,195.00
45mm f/2.8D ED PC-E Nikkor	£1,245.00
55mm f/2.8 Micro-Nikkor	£541.00
85mm f/2.8D ED PC-E Nikkor	£1,199.00
105mm f/2.8 Micro-Nikkor	£1,047.00
200mm f/4 Micro-Nikkor	£895.00

PC: Perspective Control. PC-E:Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925

40 Churton Street, London SW1V 2LP, England Tel: 020-7828 4925 Fax: 020-7976 5783
info@graysofwestminster.co.uk Mon-Fri 10am - 5:30pm, Sat 10am - 1pm
Follow us on: twitter @NikonatGrays



Photography by Tony Hurst

A Shop Selling Nikon?
It'll Never Work!
Thirty Years in the Making…

GRAYS OF WESTMINSTER THE LEGEND AND THE LEGACY

by Gillian Greenwood

Grays of Westminster is not simply a famous Nikon camera shop; for many photographers around the world it is an institution and its name has become a byword for excellence. It has won numerous awards and distinctions is the first camera shop in the world to be granted its own Coat of Arms by Her Majesty's College of Arms.

The Legend of the Legacy is a celebration of the last 30 years of the history of Grays of Westminster and tells the extraordinary story of its development from a tiny mail order business with modest beginnings to its present incarnation as a unique company that looks after more than 49,000 customers worldwide.

Gillian Greenwood superbly illustrated account offers a fascinating view of the singular Nikon-only camera shop and her anecdotal style provides an in-depth understanding of just what makes Grays of Westminster tick. She vividly describes the building, the man who founded the company, the people who run the shop and some of its famous visitors.

The Forward is by the President of the Nikon Corporation of Japan.

208 pages, 183 colour & black & white photographs and illustrations, 274 x 194mm, hardcover £30.00

Find us on Facebook: **www.facebook.com/graysofwestminster**

Visit our website: **www.graysofwestminster.co.uk**

Roger Hicks
Roger has been writing about photography since 1981 and has published more than three dozen books on the subject (visit his website at **www.rogerandfrances.com**). He is a regular contributor to *Amateur Photographer*, where he deconstructs a classic or contemporary image.

Putting on a show

Is one of your New Year's resolutions to exhibit your work? **Roger Hicks** explains how to set up your first show, using his experiences of the Arles photography festival in France as an example

You've made it. As you stand, surrounded by your pictures, with a glass of wine in your hand, people come up and compliment you on the exhibition. It's a wonderful feeling. But a lot of things have to happen before that happy day.

You need a theme. You need to print and frame your pictures. You need a venue. You need to decide on the number of pictures, the print size, whether or not to glaze. You need to work out prices. You need to think about publicity. You need to hang the pictures, and perhaps organise the opening night. You need to accept that the chances of making any money, at least at first, are negligible.

Holding an exhibition of your work is a great way to improve your photography. You are forced to think about what you want to say and how you want to say it. If you are looking for a voice or a style, it is invaluable. If you want to build a reputation there is really no alternative. As I've already said, it's a wonderful feeling. It's also probably easier than you think, and it need not be ruinously expensive.

The theme is the hardest part. A couple of nice landscapes, some portraits, a few flower studies, a nude, some street shots and a really good macro shot of a dragonfly almost certainly isn't an exhibition. People are surrounded by first-class but disparate pictures every day, in books and magazines, on advertising hoardings and television. An exhibition must engage your audience. It doesn't matter how, so long as they're not bored, and to be honest, almost any reaction is better than none at all. Look for themes in your own work. What are your best pictures? What is their subject matter? Have you a distinctive style, or at least the beginnings of one?

My first-ever exhibition, at Plymouth Arts Centre in Devon in the 1970s, was one of about 20 pictures taken on the beach at Weston-super-Mare in Somerset. They were somewhat in the style of Martin Parr, except that I was shooting them at around the time he graduated. Since then, my exhibitions have ranged from as few as a dozen or so pictures (at Bristol, in around 1980) to three dozen (at Arles in 2015), and they've been exhibited in bars, restaurants, a community centre and a tourist office.

Temporary panels at a community centre in Martaizé. Scouting out the venue can be extremely difficult when you are dealing with short-lived temporary exhibitions: this was a two-day Christmas fair, with half a day for hanging beforehand and *décrochage* on the evening of the second day

Utilising a simple Land Rover as a gallery – an open-air photo festival in France

ALL PICTURES © ROGER HICKS

Venues

In the past five years or so I've had maybe half a dozen local exhibitions, plus a couple at Arles, and I've helped my wife Frances with six or seven more. Most have been exhibitions with both of us exhibiting on the same premises, usually with no other photographers. Frances is more serious about exhibitions than I am, and more willing to put in the effort and the hours, including the times when there's nobody in the gallery and you just sit and read.

Once you are reasonably convinced that you have enough pictures for an exhibition, and have made 'a few prints' to illustrate the theme, you need to start scouting out potential venues. Do not neglect anywhere that has wall space: I have heard of exhibitions in bank foyers, and seen them in a hairdressing salon. Keep your enquiries light and vague at first, such as, 'Would you be interested in...?' or 'Do you ever...?' Of course, if the venue is already a known gallery, or, for example, a bar known for hosting exhibitions, it will be a question of when or whether they can fit you in.

There are two important points here. One is 'a few prints' mentioned earlier. You need real prints, not images on the screen of your laptop or, worse still, your mobile phone. A good print has many times the impact of yet another array of pixels on a screen. It's an earnest record of your sincerity: it shows you're a 'real photographer', not just someone who has taken a few good snaps by chance. Your prints might be postcard size, little jewels that people have to examine closely, or monster enlargements – it's your artistic choice. Beware, though, of thinking if you can't make it good, make it big.

The other important point about scouting out venues is to help you decide how many prints you can fit in, and how they should be printed. There's no point planning to exhibit ten giant prints if there's no room, and in a big venue with small prints you may be letting yourself in for a massive amount of work.

Last year a friend of ours was offered an enormous exhibition space – a former church – and she normally prints quite small, at 13x18cm and 18x24cm, or near enough 5x7in and 8x10in. She printed 150-200 pictures, in six or eight different series, and the printing and framing cost her a fortune.

You need one kind (and perhaps size) of print for a small, intimate and perhaps poorly lit venue, and another for big, bright, high-ceilinged galleries. In any given series you want consistency of colour balance (including 'warm' and 'cool' black & whites); of surface texture (use the same paper throughout the exhibition); of saturation and/or contrast; of technique (such as Frances's hand colouring); and usually of size.

Small variations don't matter, but an exhibition where some prints are 8x10in and others are 20x16in normally just makes the smaller prints look miserly and the big ones normal, or the small ones normal and the big ones overblown. Frances typically prints silver halide at 8x12-10x15in (20x30-25x38cm) on 12x16in (30x40cm) paper. I print inkjet colour at anything from postcard to A3+, but only one size per series for exhibitions.

Competition for space is fierce at Arles, and there are usually at least 20 exhibitions in cellars

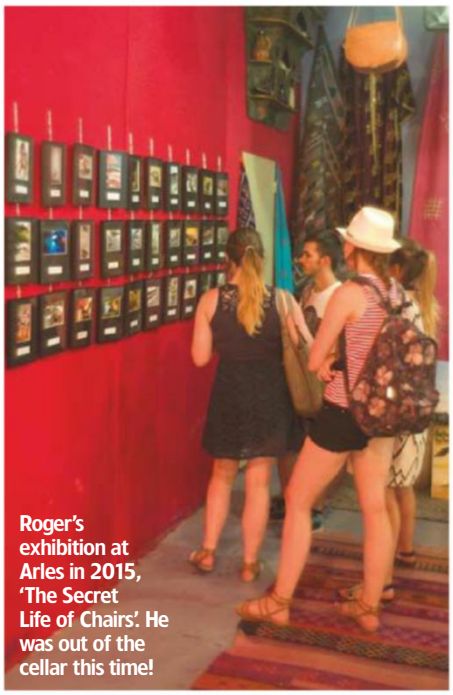
Framing

You normally want consistency in framing too. If you make the prints yourself, frames are one of the greatest expenses in mounting an exhibition. We mostly use a French chain called GiFi, where we buy black plastic 50x60cm frames (20x24in) for €11 (around £8). When we see them on sale at half price, we buy all they have. We also recycle frames. If you buy cheap frames, buy them somewhere that you are reasonably sure will continue to stock them. We normally prefer glassless mounting (even though the frames come with glass) because we believe that surface texture is an important part of a print: behind glass, everything looks dull and sterile. The argument for glass is that it protects the pictures, but what good is a picture you can't fully appreciate?

The more can you do yourself – printing, mounting, framing – the more control you have and the easier it is to get good quality, affordably. Frances makes her exhibition prints exclusively on Ilford Multigrade Art 300 paper, and the darkroom was the first room we refurbished in our current house. For colour I use an Epson Stylus Photo R3000 printer with Harman paper and Fotospeed inks.

Bevelled mounts allow us to accommodate prints of varying sizes. I can cut two 30x40cm mounts from a single sheet of A3 board, bought in bulk (25-sheet graduate packs from the London Graphic Centre). If I buy 100 sheets, an A3 board costs about £1.50. I cut the mounts with an Olfa mat cutter on a Rotatrim cutting mat. The cutter and the mat each cost a bit over £50, but they last for decades and make it astonishingly quick and easy to mount prints, taking maybe 20 minutes a print. The only other tools I use are a scalpel and a straight edge. I change blades reasonably often, because overworked blades mean poor cuts and wasted mounts.

The prints are stuck to the mounts with archival tape, but the backs of the cheap GiFi frames are hardboard. This is about as far from archival as you can get, so I put a sheet of polyester drafting film between the back and the print. A roll costs about £60 but lasts for years. When the frames are recycled, the prints are stored in their mounts in clear sleeves so they can be stacked in a portfolio rack or on a table at an exhibition, so people can leaf through them and (with any luck) buy them.



Roger's exhibition at Arles in 2015, 'The Secret Life of Chairs'. He was out of the cellar this time!

Selling

There's a fine line between underpricing (to sell) and overpricing (to show that you're serious). Older sleeved work is usually cheaper than new stuff on the walls, and pricing varies according to where you are. Frances normally prices hand-coloured silver-halide prints at €150-300 (£120-£250) and I price pigment inkjets at €60-180 (£50-£150), depending on size. We've found it easier to sell at small local venues than at Arles, even at the same price. Our theory is that at Arles, people are spoiled for choice, whereas in *La France profonde* ('deep' France), they see a lot less good work. Make sure you agree in advance with the owner of the venue what percentage (if any) is to go to them in the event of a sale. This is normally 30-50%, although many small, local venues take nothing, or as little as 10%. Ask if they're insured, too. If they're not, you may want to insure for yourself.

Get the pictures up on your website so people can look at them before or after the exhibition, and send out as many emails or paper press releases and invitations as possible. Print cards that visitors can take away with them. If the exhibition is part of a festival, make sure it is in the festival's literature.

Pictures are heavy and fragile. The frames can scratch. Frances makes bags out of cheap, heavy cotton to hold two prints face to face with another sheet of cotton in between. For hanging, chains are by far the easiest. Simple S-shaped hooks allow you to hang the pictures with very fine gradations of height.

The first night is rarely held on the actual first night. Normally, it's at least the day after the hanging, and it can be as much as a week after. Invite the press and anyone else who can do you some good. First nights are not obligatory, though – you can perfectly well have an exhibition without one. Frances and I have paid for four ourselves, at between £80 and £150 a throw.

Finally, there's the *décrochage*. Chains make this much quicker and more painless. Do it when you say you will, work quickly and clean up behind you. This makes it much easier to get another exhibition. Then, at home, you have to find somewhere to store all the unsold pictures.

Yes, it's hard work. Yes, it's time-consuming. Yes, it's expensive. You will be lucky to get away with spending less than a couple of hundred pounds just for prints, mattes and frames. But compare this with attending even a modest course or workshop, or with entering a few competitions, especially the sort that charge entry fees. Depending where you are in your exciting photographic journey, you may well find exhibiting a lot more use. AP

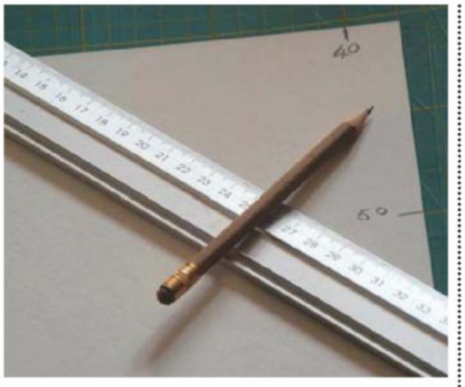
MOUNTING YOUR PRINTS

1 What you need

You will need an Olfa mat cutter, a straight edge, a pencil, a scalpel and a Rotatrim cutting board or other cutting surface. Exhibitions are normally 'panic stations', as there's never enough time or money. We cut the mounts while Frances was still working on the hand-coloured print from her latest series.

2 Measuring the print

The image is printed 160x250mm, or about 6½x10in, on 12x16in paper as Frances wanted a wide black border. Double-check the dimensions before cutting the mounts, and make sure the pictures are 'true' (not tapering or trapezoidal). Measure top and bottom, left and right.

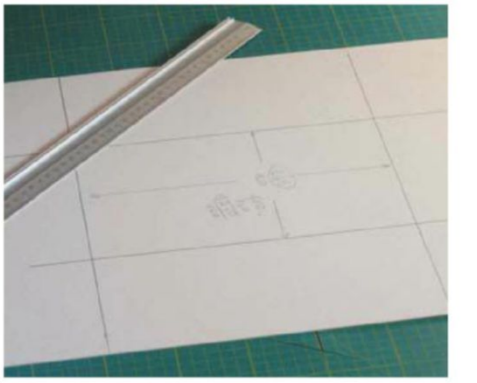


3 Mark the board for cutting

You can just about see how the clear lines on the Rotatrim cutting mat make it much easier to measure and to cut. One side is metric, the other is imperial. Cutting mats can be bought in a range of sizes depending on your needs. They really are one of the most useful tools you can have.

4 Cutting the board

Some scrap card under the mount saves cutting into the Rotatrim mat and prolongs its valuable life. Our cutting mat is about 15 years old. Most of the damage was incurred in the first five years before we started using the card like this. Obviously you want to do everything you can to preserve your tools.



5 Marking up the mount for cutting

Again, the grid on the board makes life much easier. While things like this may seem unimportant to mention, little elements such as this can save you a great deal of bother and time when arranging your exhibition.

6 Cut from inside the frame

If you don't cut from inside the frame, the 45° bevel will be the wrong way round. Press a bit harder on both the straight edge and the cutter than is evident here – this is just to give you an idea. Again, put a bit of scrap card under the mount to protect the mat. Make two to three cuts at increasing depth rather than a single cut.

7 Carrying bags

These bags protect the framed prints. Three sheets of cotton make a bag with an inner separator to carry two prints face-to-face. It should go without saying how important this is. It can be so easy to scratch or damage your work, so do everything you can to make sure it's secure and protected.

8 Hanging

You need a chain for hanging, wire for making hooks and reliable wire cutters. This wire is rather heavier than anything you would likely need for your own work, but it's what I had handy and I didn't want to buy any more. Better to overcompensate than undercompensate.

When Harry Met...

Oscar Pistorius

Harry Borden recalls his 2011 photo shoot with the now controversial Paralympic athlete **Oscar Pistorius**

This is one of those pictures where our perception of it has changed due to the widely reported tragic events that occurred some time after. When I shot this image, Oscar Pistorius was one of the world's most famous disabled athletes and featuring across a variety of newspapers and magazines. Today, Oscar Pistorius is usually photographed while making appearances in South African courtrooms. Since shooting and killing his girlfriend, Reeva Steenkamp, in February 2013, he has become a tragic figure and convicted murderer.

When I photographed him in August 2011, he was an international athletics superstar, nicknamed the 'Blade Runner'. He had overcome the childhood amputation of both his legs below the knee to win gold medals at the Paralympics in 2004 and 2008. He was also about to compete against able-bodied athletes in the 400m and 4x400m relay races in the 2011 Athletics World Championships.

I had been commissioned to photograph him by American magazine *Outside*. I took an overnight flight to Johannesburg and on arrival I was met by an assistant, whose services I'd arranged beforehand. The magazine expected the pictures to be lit and to have high production values, so the assistant had brought all the lighting we needed in a van. He also had a big bag of biltong [dried meat], which was welcome and kept me going during the shoot as I hadn't slept all night.

The portrait session was due to take place at the University of Pretoria athletics track. Before it began, the assistant and I spent some time arranging locations and setting up lighting. It was quite a windy day and we weighted down the lights with sandbags.

Then Oscar arrived, together with his coach and a friend. For the rest of the day we set up pictures in different locations around the stadium. I photographed him running, sitting in the changing room, in the discus net and walking on his hands on the track. I also photographed him on all fours, as if about to start a sprint. For that shot I used two lights behind him and a big softbox at the front. This image was subsequently used on the front cover of *Outside* (right).

From the time I spent with Oscar, I was very impressed with him. He was charismatic, but in a very modest way. He told me about his life and family background. He was an incredibly tough guy and seemed completely fearless.

The picture I like most from that day was taken next to the wall of the police station at the stadium (far right). It was really hot, and although I'd never normally ask someone to take their top off for a picture it seemed appropriate at that point. He had a very toned, chiselled body and I felt it would make a simpler picture if he were wearing just shorts.

He was lit by direct sunlight, which was also hitting a wall you can't see and filling in the shadows thrown by the sun. The wall wasn't white, it was more of a taupe colour, so it's not completely bleaching out and losing all detail, even though it's got direct light on it. This meant I didn't need to use any fill-in flash.

This image was shot in sunlight, with two lights behind Oscar and a softbox

I shot the image using my Canon EOS 5D Mark II and a 50mm lens, handholding the camera. I used ISO 200, which I often prefer as there's just a bit of noise and it looks more like film. Later, at the editing stage, I retouched the image to remove some ugly light fittings, to leave a plain wall and to simplify the image.

This picture wasn't used in the magazine. They used the more obvious ones – the colourful images lit with flash, which fitted their style.

I was really pleased to get it because it's so simple. However, the ambiguity and hint of darkness means it still resonates and has a power and a truth to it.

As told to David Clark

USING DIRECT SUNLIGHT

WHEN I first started shooting for magazines, I always used to shepherd people into direct sunlight. Of course, it doesn't always make for a great portrait because it's quite harsh on the subject's eyes. Later in my career, I would get subjects to go into the shade if it was very sunny, because then they were only lit by soft indirect light bouncing into the shadows. However, I think as long as you use the correct exposure, it's perfectly possible to shoot in direct sunlight. I like using it if I'm making a study of a subject rather than trying to get a more subtle and intimate portrait. The faster shutter speeds it gives means you can handhold the camera, which allows you more freedom and is much more intuitive than shooting with the camera on a tripod.

Harry Borden

Harry is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999), and last year was awarded an Honorary Fellowship by the RPS. The National Portrait Gallery collection holds more than 100 of his images. Visit **www.harryborden.co.uk**

ALL PICTURES © HARRY BORDEN

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1

David Zdanowicz, West Yorkshire

David's unconventional beginnings in photography were formed when his friend gave him a great price on his old Canon EOS 60D. Never one to turn his nose up at a bargain, David snatched it up. Since then, he has spent every free moment with his father, photographing the incredible Yorkshire countryside and beyond. As can be seen in this selection, David is particularly fond of shooting landscapes and especially enjoys the challenge of capturing them under a variety of weather conditions. To see more of his images, visit www.facebook.com/davezphoto.

2

Malham Mist

1 David took this image as a cloud of mist swept over the entire village. As the sun broke through and spotlighted a single tree, he took his chance and got the shot

Canon EOS 60D, 70-200mm, 1/250sec at f/4, ISO 100

HeliconSoft The **Reader Portfolio** winner chosen every week will receive a copy of **Helicon Focus Pro** innovative software worth $200. Visit www.heliconsoft.com

Helicon Focus is designed to merge several differently focused images into a fully focused one, thus allowing extreme depth of field. You can produce sharp images in one click, retouch results with special brushes and enjoy all the benefits of state-of-the-art technology to make your images stand out

Submit your images
Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

Horse
3 As David notes, while the subject of the horse is incredibly strong, it's actually the sun in the background that really makes this shot so captivating
Canon EOS 60D, 17-40mm, 1/140sec at f/11, ISO 100

The Road to Edale
4 David took this picture on top of Mam Tor in Derbyshire. It's an undeniably captivating and mesmerising scene, one especially notable for the road that guides the eye
Canon EOS 60D, 17-40mm, 1/250sec at f/13, ISO 100

Harold Park
5 David has got lots right in this scene. It's particularly nice that he has framed the sun between the trees and ensured that the central subject, the swan, is off-centre
Canon EOS 60D, 24-70mm, 1/15sec at f/16, ISO 100

This Way, Mum
2 'This was another shot taken at Malham on a cloudy morning,' says David. 'The lamb and its mother were heading towards one another and the muted sun created a great mood'
Canon EOS 60D, 24-70mm, 1/750sec at f/13, ISO 100

camera jungle
Buy. Sell. Part-Exchange

Service Rated 5/5
Based on over 600 positive reviews on www.trustpilot.co.uk

You don't need an expensive camera to win awards.

USED

Taken on:
Canon EOS 550D

+ 6 month guarantee on used items + 14 day no-quibble returns

www.camerajungle.co.uk

Joe,
"Fast and efficient. I thoroughly recommend them. They are a pleasure to deal with"

Mark,
"Selling to them was easy: no fees to pay and just one buyer to deal with....simple, speedy and safe"

Ron,
"Their service was first class and I am extremely pleased... I will definitely use them again"

If you're unsure about your options, then give our friendly staff a ring today on 020 8949 0123 Mon-Sat, 9am-5pm

Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

AFTER

By removing some of the birds, their clarity against the background is increased

Mosque and pigeons

Abhilash Surendran

Canon EOS 550D, 11-16mm, f/2.8, ISO 100

I BELIEVE this very impressive building is the Jama Masjid mosque in Delhi, India. It looks stunning and the colours are fabulous. It is one of those places where there is a definitive picture to be taken – and in this case it is the pigeons taking off from the plaza in front of the mosque. I'm all in favour of this type of shot, and love a silhouetted bird in flight to add something extra to an urban landscape, but in this instance they've taken over.

For a silhouette to be effective, the object being silhouetted needs to have a clear and clean outline. It shouldn't overlap anything else and needs to be shown against a background that allows it to stand out. While many of the birds do stand out, some are in conflict with each other and are also fighting against background elements.

Birds busting out of towers and brickwork don't have the same effect as those flapping away in their own space. When there are as many birds in one place as there are here, it becomes distracting.

BEFORE

There is too much going on in the original, making it a confusing scene for the viewer

This is actually a very difficult shot to get right. It takes patience to wait until there are just the right number of flying friends in the sky and all are in the right place.

I've humanely removed about half the birds from Abhilash's original image, concentrating on those protruding from the building and those conflicting with others. The result is that we still have the impression of many birds in flight, but without the chaos of the masses that appeared before.

I've also cropped out some of the sky and lightened the whole image to direct more importance to the location,and to show the grandeur of the building. The picture isn't just about the birds – you get them everywhere – it is about the birds in this specific location.

Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 18. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

The white wall has taken over the exposure, so the scene is too dark

Cropping closely and lightening the image leaves us with a far stronger result

Boy with yoke and baskets

Dylan Smart

Canon EOS 6D, 24-105mm, 1/160sec at f/5.6, ISO 400

DYLAN has a great eye for an arresting subject, which is always more than half the battle when trying to make interesting pictures. Those of us with the technical skills but lacking the vision have a much more challenging journey, while the creative and observant have only to learn how to channel what they see in a more effective way.

Dylan's subject is fantastic, but unfortunately he is too far away, badly framed and poorly exposed.

I suspect the dark exposure is due to the camera being allowed to do its own thing, which never ends happily when a white wall takes up a large part of the scene. Yet the composition fails to refine the way the view – from the photographer's perspective – is presented to the viewer.

I don't mind the slightly downward angle, as most of us will be a bit taller than the subject, but we need to get closer if we are to form a human relationship with the boy. We are rather distant and he is too small.

I've lightened the image to compensate for the camera's misreading of the scene, so the boy's smiling face can be revealed and the wall can be closer to white. And I've cropped away all the stuff we don't need, so it becomes more obvious what the picture is about.

The subject is compelling, well seen and Dylan shows promise by capturing the raw materials of a great shot. Some practice in the technical department is required, though. If Dylan combines this with his good eye for a picture, his results will be excellent.

Even though I've done rather more than my fair share of the work here, I still admire Dylan's eye, so he wins my Picture of the Week award. Well done.

Sleeping workers

Aniket Kasture

Nikon D5200, 18-105mm, 1/50sec at f/5.6, ISO 125

The tyre is too dominant in the original image

By darkening it, attention is drawn to the sleeping men

THERE IS a lot to like about Aniket's shot of men sleeping under their truck. They make a great subject, and the idea of people sleeping under a vehicle is exciting and fascinating, as it's something few of us have experienced. I like the low angle he has shot from, too: it would have been easy for Aniket to shoot from a standing position, looking down on the men.

From his low viewpoint, we gain a much better connection with the situation and also discover what it looks like under a truck, which adds to the interest. The scene is peaceful and full of atmosphere too, and it's all surprisingly comfortable.

What doesn't work so well is the dominance of the truck's tyre. I'm assuming that the men are the subject, not the tyre. However, with the focus very firmly on the treads, and the exposure opened up for the dark rubber, we could be excused for thinking that Aniket wants us to look at this first.

As photographers, we must make it very clear what we want the viewer to look at first – and crucially the order in which those things are looked at. Here, the first thing we see is the tyre, and when we look away at the man on the right, the tyre starts screaming for our attention.

I quite like the fact that the men are slightly out of focus (although I would have focused on them) so I'll excuse that creativity, but the tyre needs to be taken down a bit. Aniket could have done that with exposure, so I've simulated what a slightly darker picture might have looked like. The tyre is still in focus, but with less light it's less dominant and doesn't hold our attention so much. We can notice the tyre, enjoy the perspective that it introduces, then take our time looking at the sleeping workers.

It's a great shot and a fabulous angle, but more thought needs to go into what the viewer sees first and how that influences what we think the picture is about.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

OLYMPUS
Your Vision, Our Future
Olympus Cameras
A new perspective.
What has continued to motivate us over the years? Outstanding innovation that generates new perspectives and new possibilities. The new OM-D E-M10 Mark II features powerful 5-Axis Image Stabilisation delivering spectacularly clear and blur free images in any situation – which you can then share instantly thanks to built-in Wi-Fi.
OLYMPUS
OM-D
M.ZUIKO DIGITAL 25mm 1:1.8
Discover more: anewperspective.olympus.co.uk

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Navitas Daltrey Parka

- £149.99
- navitasoutdoors.com

At a glance

- Removable faux-fur hood
- Fully waterproof
- Soft polyester lining
- Seven large pockets
- Fully tapered seams

Callum McInerney-Riley puts an outdoor jacket to the test

NAVITAS Outdoors originally produced products for the angling market, but for the past few years it has diversified into outdoor clothing. It designs high-quality garments for hiking, camping, fishing and extreme sports, with a variety of styles that are always on-trend. The new Navitas Daltrey Parka is an everyday jacket that is both warm and stylish. Inside, there's a bright yellow quilted polyester lining that's very soft, and offers good insulation. The outside is made from a nylon/taslon material, which is both waterproof and breathable. The jacket also boasts fully taped seams, ensuring it won't leak. Its waterproofing has a 5,000mm rating, which is suitable for even heavy downpours, and its breathability helps to allow moisture to escape from the fabric, keeping the wearer dry.

On the front of the jacket are two large pouch-style pockets that are big enough to house a compact system camera or a large compact camera, but they are equally useful for lenses, filters, cables and spare batteries. The lining on the inside is fleece and to the side of each big pocket are two further pockets, also fleece lined. This means that even with items in the big pocket, the wearer has somewhere to keep their hands warm.

Verdict

The Navitas Daltrey Parka is rather stylish, so it can also be used for day-to-day wear. Although our review sample is blue, a green version is also available.

Having worn it every day for the past few months over other layers, I found the jacket very warm, and the drawstring around the waist helps pull the jacket into the body. It's also light enough to be worn through the spring and autumn months.

ALL PRICES ARE APPROXIMATE STREET PRICES

IN THE RANGE

Navitas Agent Jacket
£89.99
This has a removable heavyweight fleece layer, which makes it versatile. It is available in dark green or camouflage, so is a good choice for wildlife photographers.

Navitas Cypress Cagoule PPS
Around £49.99
A perfect addition to your kit bag, this cagoule is lightweight and waterproof. It packs away into the pocket on the front and is available in blue, yellow and wine.

Navitas Alpha Quilt
£49
This is a well-designed quilted jacket with a plenty of pockets for carrying kit, including two hand-warmer pockets and three external ones. It's not waterproof, but it is showerproof.

Takeway T1 Clampod

● £49.99 ● www.takeway.tw

SMALL camera supports that latch on to objects in your environment, such as desks and trees, aren't particularly new. Companies such as Joby have been doing this for a number of years. However, the Takeway T1 Clampod is slightly different. As the name suggests, it's a tripod and clamp all in one. Supplied in the box is a stabilising foot allowing the Clampod to act like a regular tabletop tripod, standing around 16cm tall. Using an easy-to-manoeuvre plastic handle, the vice mechanism can clamp down on to a variety of surfaces, opening up by 5cm. The clamp has cubic tips with flat, small ridges or deep ridges to help create better grip on different surfaces. On the top is a ball head that can be rotated 360°, while a 90° cut groove allows for portrait-format shooting when the device is upright, and more positions when clamped to something that's not upright.

On the top is a standard camera tripod thread and the plate can be conveniently removed to let the user easily screw it into the camera. This means users can change cameras without having to take the Clampod out of position. Takeway rates its Clampod to 3kg – enough to hold a medium-sized DSLR with a lens. The Clampod's construction is of high quality, with a very solid build.

The Clampod attaches easily to a variety of objects

Other nice features are the special attachments that make it possible to hold tablets and smartphones, so it's ideal for keeping on a desk, in a car, in an office or mounted on your bicycle. It is good to know it has a secondary use because I can only assume not many photographers are going to need to clamp their cameras to a tree on a daily basis. Overall, this is quite a nice product and in comparison to others available it's far more robust and secure without being too heavy. GoPro enthusiasts will love it.

Callum McInerney-Riley

Amateur Photographer

The latest photography kit and technique at your fingertips

More great pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

www.amateurphotographer.co.uk/digital-edition

Download on the App Store | Google play | kindle fire | nook | zinio

ROUND THREE NOW OPEN!

AFOY

£10,000 IN PRIZES TO BE WON

Amateur Filmmaker of the Year competition

Your chance to enter the UK's newest competition for budding amateur filmmakers

TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round Three: Love

We want to see how you convey your love for someone or something through film in a creative way for this round. Try using techniques such as 'lens whacking' or 'light leaks' to add that soft feel to your footage. For examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

Prizes

Enter to win your share of prizes worth over £10 000! Here's what you could receive:

Round One

Canon EOS 7D Mark II, worth £1,499.99
Canon Legria Mini X, worth £329.99

Round Two

Canon EOS 5D Mark III, worth £2,499.99
Canon Legria Mini X, worth £329.99

Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99
Canon Legria Mini X, worth £329.99

Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

Visit www.thevideomode.com/afoy3 to send us a link to your short film and to view the full terms and conditions

THE VIDEO MODE

In association with Canon

WHITEWALL
WhiteWall's prints achieved a five-star rating

Printing services

Rescue your best photos from your hard drive, get them printed and share your creativity with family and friends. **Amy Davies** puts a few photo labs to the test

How many of your photos are currently languishing on your hard drive, never to see the light of day? Perhaps if they're really lucky, they'll get a posting to Facebook or Instagram. So why not use a printing lab to liberate your best shots? There's a huge range of printing services to suit all budgets.

You could always take on the challenge of printing at home, but this requires the necessary equipment – namely, a decent photo printer that is likely to guzzle up masses of costly ink. If you only want to print the odd photo for framing, or perhaps as a gift, getting a professional to do the hard work for you is more cost effective – especially if you want to print larger than A4.

On the downside, by handing over the responsibility to someone else, you'll have to relinquish control over every detail of the printing. And should you want a test run it will be a costly and, perhaps more frustratingly, a time-consuming affair.

Printing sizes vary widely, but generally start from a standard 6x4in, rising to, well, almost as big as you would realistically ever want – poster sizes up to A0 are commonly available. You'll find a wide variety of different finishes, too, depending on personal preference. Some may prefer a glossy finish, while others like the subtlety of matte. All the labs in this test offer glossy printing, but not all offer matte.

Image ratio

There are several points to consider before you send your photo to the printing lab. You'll need to think about the ratio of your image compared to the ratio of the print you order. For instance, if you order a 4:3 image to be printed at 6x4in (a 3:2 ratio), then some cropping will be required. If you're lucky, it will be you who decides the crop, otherwise you may find that the lab just cuts indiscriminately. So it makes sense to do the cropping yourself before printing, saving the file at the exact size that will be printed.

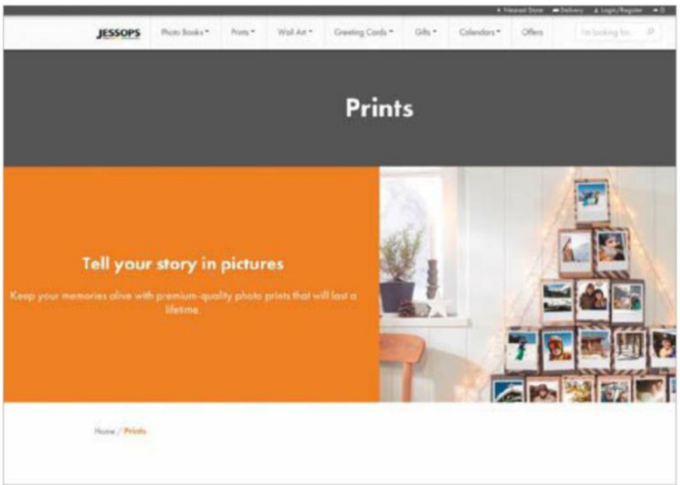
It's also worth considering the colour profile of your image. Most cameras shoot at sRGB by default, but many choose to switch to the Adobe RGB profile for more accurate colour printing. Furthermore, some labs will automatically apply colour correction, while others will print exactly what is given to them.

Here we've tested four print labs, finding out how easy it is to order the product, pricing, delivery times and, of course, the quality of the finished product.

Jessops Photo

● www.jessops.com ● Prices: from 6p per print

This dedicated photographic retailer allows you to order online or via its desktop software



WHILE Jessops Photo has a good range of products on offer, this specialist photographic retailer doesn't actually give the end user a great deal of control. You can order from within the website or, if you prefer, you can download the company's desktop software.

If you stick with the website rather than the software, you should still have a very straightforward experience. Once you've uploaded an image, you can choose the printing size from a small drop-down menu, which for normal prints goes up to 12x8in. If you want something larger, you'll have to head to either the Photo Enlargement or Wall Art section, where you can choose from prints starting at 30x20cm, or posters starting at 20x30cm and ranging up to 100x150cm.

After you've uploaded your photo and selected your print size, you'll see that, by default, Photo Optimisation is switched on. Jessops says this optimises the sharpness, colour and contrast of your digital images, but is best suited to images directly from a digital camera that you have not altered yourself. If you have already edited your photo, you can disable this option.

As well as standard photo printing, Jessops also offers canvas, aluminium, acrylic and foam-board prints. Prices across the site vary, but are roughly in line with both Tesco and Photobox. Small prints (6x4in), start from 6p, but again only if you order a large number of prints, otherwise prices start from 15p.

Other print sizes are also reasonably priced, with a 10x8in costing £1.25, a 12x8in priced at £1.99, while an 18x12in print (A3 size) costs £3.99.

Jessops only offers a gloss finish for prints and enlargements, which is a somewhat disappointing lack of choice from a dedicated photographic retailer. You can't change the crop of your image, either, which isn't a problem if you pre-crop your images to the exact size before you upload. Nonetheless, it would be a welcome feature.

You can have your prints delivered to your nearest Jessops store or to your home. So if it makes sense for you to pick up the prints yourself, you can save some money (delivery starts at £2.75). Postage prices can be combined if you're ordering one type of product, but if you're ordering different types (as we did – three prints and one enlargement), you'll be charged twice for postage as they are delivered in different containers.

Delivery varies depending on the product, but is estimated at 2-4 business days for standard prints, 4-6 days for enlargements and 5-7 days for posters.

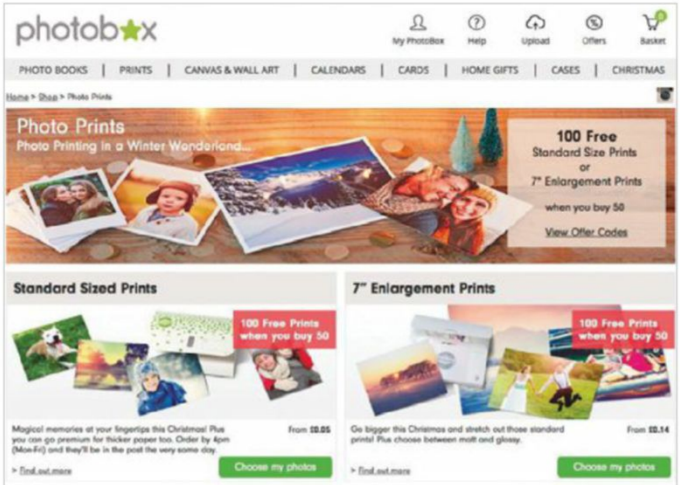
Amateur Photographer Testbench Recommended ★★★★

ALL PRICES ARE STREET PRICES

PhotoBox

● www.photobox.co.uk ● Prices: from 5p per print

Simple to use, the PhotoBox site has a huge range of sizes and represents good value for money



GOOD value and a range of different printing sizes, formats and finishes make PhotoBox an attractive option. It's simple, too.

To get the most from the PhotoBox website, create an account. In that way, you can create albums, which you can come back to later and order more prints.

Once you've uploaded a photo into an album, you can either choose to print individually from within that album, or order the entire album. The former option is better if you want different sizes and finishes, while the latter is a simple way to do it if you want to order a uniform set.

There's a great range of different sizes, with 'standard' prints ranging from 5x3.75in to 6x4.5in, or 'large prints' starting at 8x6in up to 15x10in. For the smaller 'standard' prints, you can choose between 'Classic', which are printed on Fujifilm Crystal Archive paper, or upgrade to the thicker Fujifilm Crystal Archive Supreme paper. Premium prints also come with a free protective case. All large prints are printed on Fujifilm Crystal Archive paper. Any size of print can be ordered with a matte or gloss finish.

There's also retro printing, which creates a Polaroid-style image, or square printing – handy for Instagram-style shots. Canvas, acrylic and aluminium printing is also available from PhotoBox under the Canvas & Wall Art section of the website.

Poster prints can also be ordered if you're looking to print from 14x11in upwards. The largest print size is 45x30in.

Ordering a print is straightforward, with various size and finish options that you can select from drop-down menus. The pricing structure is included while you're ordering, so you can make decisions as you go.

A button labelled 'Get the most from your photos' takes you to a tool that ensures your image is cropped correctly – especially if it is a different aspect ratio to the original image. You can also 'shrink-to-fit', which results in a white border around the image.

Prices start from 5p for a 6x4in print, but only if you order over 500 prints. Otherwise, for 1-199 prints you'll pay 12p per print, which is reasonable. Premium prints rise to 15p. For large prints, prices start at 40p for a 8x6in, rising to £3 for a 15x10in print. Poster prints start at £5, rising to £14 for the largest – again, a reasonable price. You can add £1 to print the poster on thicker 'Pro' paper.

PhotoBox suggests that most items will be delivered to your door within a week of placing an order. Delivery prices start from £2.99. On weekdays, same-day dispatch is offered if you order before 4pm.

Amateur Photographer Testbench Best in Test ★★★★½

Tesco Photo

● www.tescophoto.com ● Prices: from 15p per print

Need to collect your prints within the hour? Then Tesco is the photo printing service for you

TESCO'S photo-printing service allows you to collect your photos in just one hour, which is perfect if you need your prints in a hurry. Navigating this supermarket chain's website is easy, and you can start the process of uploading your prints very quickly. You also have the option to upload photos from social networking sites such as Facebook and Instagram, or, of course, from your own computer.

Supported files are JPG, BMP and PNG, but it's not clear whether colour spaces other than sRGB are supported. Once the photo is uploaded, you can order prints – ranging in size from 6x4in up to 12x8in. You're only given the option of a glossy finish, so if you're after matte prints you'd better look elsewhere.

Helpfully, you can alter the crop of your image at this point. Simply click on the 'change crop' button underneath your image to make sure it's how you want it.

If you want to print larger than 12x8in, then head to the Poster Prints section. Here, image sizes start at 10x15in, going all the way up to 60x40in. Again, there's no choice of finish – and additionally, you cannot crop your image correctly, so it's best to make sure you've already done that yourself before you upload.

For poster prints of around A3 size the price is £6.50, which is great value, while the smaller prints up to 12x8in max out at £1.50. This is great if you want to make up a few prints for framing, or to use as gifts. Tesco Photo also offers canvas printing, with prices starting from £24.50.

Once you've chosen your prints, you can place your order. Delivery is free if you have the photos sent to your local Tesco store for collection. Some stores also offer one-hour printing (for the smaller sizes only). You simply enter your postcode to find your nearest store offering the service. The one-hour printing service does cost a little more, with a £1.50 12x8in print rising to £3.50 with this service.

Alternatively, you can have the prints delivered to your home. This starts at £2.25 for the smaller prints, rising sharply for the larger, poster-sized prints. So it's worth having them delivered to a store if you can easily collect.

A delivery time of seven days is promised, whether you choose to have them sent to a store or to your own address (unless you choose the one-hour service).

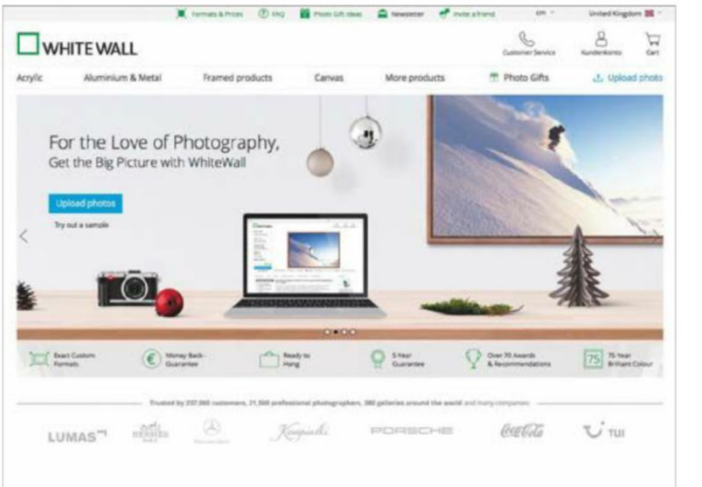
This service is very much a basic upload-and-go model, which is great if you're in a hurry, or want the convenience of being able to pick up your prints when you do your weekly shop. However, with not much in the way of customisation or different options to choose from, it's probably not suited to serious photographers.

Amateur Photographer Testbench ★★★½

WhiteWall

● uk.whitewall.com ● Prices: from £2.90 per print

White Wall is a premium service comes with a premium price, but it's difficult to fault the quality



FOR THOSE wanting ultimate control, including a range of different high-quality photo papers, WhiteWall gives you a smorgasbord of choice. At the premium end of the market it offers a huge range of different papers, finishes and formats. Along with photo prints, WhiteWall also offers acrylic, aluminium and metal prints, framed products, and canvas and wood.

The WhiteWall website is sleek and well designed, guiding you from uploading to ordering in a straightforward manner. Once you've created an account and uploaded the photo(s) you want to order, they will be saved to your account so you can reorder in the future if you wish.

Click on any of the photos you've uploaded and you'll be able to choose your product from a menu on the left-hand side of the photo. You'll be presented with several options, including the paper, size and format, protective lamination and whether the image is framed or bordered.

This is confirmed by a colour space disclaimer – you can upload files in RGB or CMYK, the latter of which will be converted to RGB during the production process. If no colour profile is attached to the file it will be assumed that it has an sRGB profile. You can download an ICC colour profile for every type of print, which WhiteWall offers to ensure colours are how you want them.

Photo prints start from 15x10cm (in the 3:2 format, with several others available). WhiteWall is based in Germany, so all measurements are in metric – something to be aware of when you're resizing images before you upload them to the website. At the other end of the scale, you can order prints as large as 180x120cm or move up to poster printing, which is available up to sizes of 180x120cm.

It's fair to say that WhiteWall is aimed at serious printers who know exactly what they want. It can be a little overwhelming trying to choose the best paper and print combination if you are just starting out. Prints aren't cheap, but the promised finish and papers used are designed to make up for that. For the smallest print (15x10cm, which is equivalent to a 6x4in print), you'll be looking at a minimum £2.90 per print. Prices vary depending on the size and paper, but as an example, the 30x20cm Lightjet Print on Kodak Metallic paper we ordered was priced at £12.95, while a 45x30cm Lightjet Print on Fujifilm Fujiflex high gloss cost £30.95.

Delivery times are longer than the other printing services on test here, with a suggested standard time of eight working days, but it costs just £3.95.

Amateur Photographer Testbench GOLD ★★★★★

JESSOPS

Both the b&w and colour portraits were a little too contrasty compared with the original file, and the A3 landscape displayed some grain

PHOTOBOX

PhotoBox's matte black & white print was better than the gloss, but the colour landscape was the most accurate of all services on test

TESCO PHOTO

The b&w print from Tesco came with a distinct blue tone, which didn't represent the original file, while the landscape was rather dull

Verdict

THE THREE UK-based labs (Tesco, Jessops and PhotoBox) were the quickest, all arriving within 3-5 business days, while the WhiteWall prints took a little longer – around eight business days. This is a good result, considering they are shipped from Germany.

WhiteWall was by far the most expensive, at £114.60 for two A3 prints, and six 12x8in or 10x8in prints. The PhotoBox order, which comprised the same number of prints, cost £26.78. Meanwhile, the Jessops order, which had one A3 print and three smaller prints, was £13.98, while Tesco's was similarly priced at £14.50. Prices include p&p.

PhotoBox, Jessops and Tesco all delivered their A3 prints in a poster tube, separately from the other smaller prints, which were delivered in cardboard A4-sized boxes. All prints arrived safely and were well packaged.

The WhiteWall package was a large rectangular box with a round tube inside around which the prints were wrapped (not placed inside). Each print was also carefully covered with a protective piece of tissue.

Colour matching

A black & white portrait, a colour portrait, a colour landscape for a small print and another colour landscape for the A3 print were ordered from all labs. The black & white prints displayed the most differences. The Tesco image had a blue tint, which was completely unrepresentative of the supplied file. The Jessops image had a nice tone, but displayed a little too much contrast. The PhotoBox one was a little washed out, although the matte print was better. WhiteWall was undoubtedly the best and most accurate.

For the colour portrait, WhiteWall had the best overall finish, but PhotoBox came a very close second. Colours in the Tesco prints were a little flat, while the Jessops image was too contrasty. Conversely, the colour landscape from Tesco displayed more warmth than the Jessops print, but also had more detail. PhotoBox's was the most accurate image; the WhiteWall version was also excellent.

Finally, for the A3 landscape, the Tesco print was slightly dull. The Jessops print displayed a graininess that isn't present in the original. Again, PhotoBox and WhiteWall both produced excellent prints – it would be a challenge to spot too much of a difference between them once framed and hung.

Final verdict

Overall, PhotoBox puts in a performance that's both consistent and good value, with a wide range of sizes and a choice of finishes. However, the WhiteWall prints are also undeniably beautiful and well suited to those who have very specific needs. It's disappointing not to see a better performance from Jessops, while Tesco is let down mostly by its black & white tones.

Fotospeed Signature and New Easybooks!

Create your own presentation portfolios from £5.99

The new Fotospeed Signature range brings together five of the world's leading photographers with four of Fotospeed's most popular, award-winning fine art inkjet papers: Smooth Cotton 300, Natural Soft Textured Bright White 315, Platinum Baryta 300 and Platinum Etching 285.

"We are thrilled to be working with such a successful and diverse group of photographers. Each one has helped set the bar in their genre and it is a pleasure to see their work realised on our papers."
Toby Herlinger
Sales Director at Fotospeed

. Stop Press: Fotospeed's £29.99 award winning Panoramic Paper Test Pack that allows you to print 594 x 210mm from most A4 printers...now includes 3 of the new Signature papers.

Pin sharp imaging, a wide colour gamut and a high D-max are all achieved with Signature's state of the art manufacturing technologies, in both the paper base and the ink receiving layer.

Joe Cornish – Smooth Cotton 300
I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.

Trevor & Faye Yerbury – Natural Soft Textured Bright White 315
As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.

Fotospeed

Professional InkJet Media & Inks

For samples or to find your nearest stockist please contact us
Tel: 01249 714 555
Email: sales@fotospeed.com

John Swannell – Platinum Baryta 300
As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and todays digital media. I find that whilst it is known for reproducing superb B&W images it should never be under estimated as a paper for colour work.

Charlie Waite – Platinum Etching 285
Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

Pre-register by Jan 15 for FREE Tickets for The Societies London Photo Trade Show Jan 22-24 www.swpp.co.uk/convention

ORDER FORM

Post the completed order form to: FREEPOST RTKA-YLJG-HAAK, Time Inc. (UK) Ltd, Rockwood House, 9-16 Perrymount Road, HAYWARDS HEATH, RH16 3DH. (No stamp needed)

YES! I would like to subscribe to Amateur Photographer and save up to 43%

☐ **UK Direct Debit, pay only £21.24 per quarter, SAVING YOU 43%** — **TOP OFFER**

☐ 2 years (102 issues) Credit Card- **Pay only £170.49 (full price £301.10) Saving 43% across the two years**

☐ 1 year (51 issues) Credit card- **Pay only £90.49 (full price £150.55) Saving 39% across the year**

YOUR DETAILS:

Mr/Mrs/Miss/Ms: Forename:

Surname:

If you would like to receive emails from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Home Tel. No: (inc area code)

If you would like to receive messages from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile:

Date of Birth: D D M M Y Y Y Y

GIFT SUBSCRIPTION

Mr/Mrs/Miss/Ms: Forename:

Surname:

Address:

CHOOSE FROM 3 EASY WAYS TO PAY:

1. **CHEQUE**

I enclose a cheque/postal order for: £_____ made payable to Time Inc. (UK) Ltd.

2. **CREDIT/DEBIT CARD**

Please debit my: ☐ Amex ☐ Visa ☐ Visa Debit ☐ Mastercard ☐ Maestro (UK only)

Card No.

Start Date (Maestro only) M M Y Y

Issue No. (Maestro only)

Expiry Date M M Y Y

Signature: Date:

(I am over 18)

3. **DIRECT DEBIT: To pay £21.24 per quarter by UK Direct Debit, please complete your details below:**

PAYMENT DETAILS – DIRECT DEBIT

Instruction to your bank or building society to pay by Direct Debit.

For office use only: Originators Reference – 764 221

DIRECT Debit

Name of Bank:

Address of Bank:

Postcode:

Name of Account Holder:

Sort Code: Account No:

Instruction to your Bank or Building Society Please pay Time Inc. (UK) Ltd Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd and if so, details will be passed electronically to my Bank or Building Society.

Signature: Date:

(I am over 18)

Offer open to new subscribers only. Final closing date for all orders is **March 2nd 2016**. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Direct Debit offer is available to UK subscribers only. Credit/debit card charges will be taken in sterling. This offer is subject to a minimum term of 12 months. Cancellations are not permitted until the end of this initial period and we will not issue you a refund. Should you wish to cancel after the minimum term, please contact our customer care team. For enquiries and overseas rates contact magazinesdirect@quadrantsubs.com or call +44 (0) 330 333 0233. *The digital version comes free with the print edition of your subscription and is available strictly on a trial basis. Time Inc. (UK) Ltd reserves the right to withdraw free access to the digital version at any time. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Digital subscribers also get access as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Full terms and conditions are available at mymagazinerewards.co.uk. Time Inc. (UK) Ltd who publish Amateur Photographer, will collect your personal information to process your order. Time Inc. (UK) Ltd would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from Time Inc. (UK) Ltd ☐. Time Inc. (UK) Ltd may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐. Time Inc. (UK) Ltd would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐. Time Inc. (UK) Ltd would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐.

CODE 15S

+

+

Rewards

PLUS Enjoy these great subscriber benefits:

- Save up to 43% off the normal subscription rate
- Enjoy the luxury of home delivery
- Go Digital! Download your magazine right away. Every subscription package includes access to the digital version for iPad and iPhone*
- Get exclusive Rewards for subscribers every month.
- Join Rewards at amateurphotographer.co.uk/rewards

0330 333 4555

Quote code: 15S

7 days a week from 8am to 9pm (UK time)

JANUARY SALE

SUBSCRIBE TODAY AND SAVE UP TO 43%

Subscribe online at
amateurphotographersubs.co.uk/15S

Complete the coupon

VANGUARD

www.vanguardworld.co.uk

BUILT FOR PHOTOGRAPHERS. DESIGNED FOR TRAVEL.

With an emphasis on lightweight, durable construction and slim silhouettes, **The VEO Collection** of bags, tripods and monopods is tailor-made for travel photographers.

VEO FEATURES

- **Patented Rapid Column Rotation for quick setup and compact transportation.**
- **Adjustable tension leg locks with convertible rubber/spike feet.**
- **Three different leg angles allow for greater versatility.**
- **Dual purpose camera bags with removable inserts and innovative VEO tripod carrying system.**

THE VEO COLLECTION
TRIPODS | MONOPODS | BAGS

Available at Authorized Vanguard Dealers

The lens is well suited to a wide variety of genres and disciplines, including portraiture

AF-S Nikkor 24-70mm f/2.8E ED VR

Nikon's latest pro-spec standard zoom promises to be its best yet – on paper, at least. **Phil Hall** finds out whether it lives up to expectations

One of the most popular lenses for photographers, both professional and enthusiast, is the 24-70mm f/2.8. It's easy to see why. Its fast constant maximum aperture and useful focal range make it incredibly versatile, and it comes as no surprise to learn that most photographers would struggle to live without it.

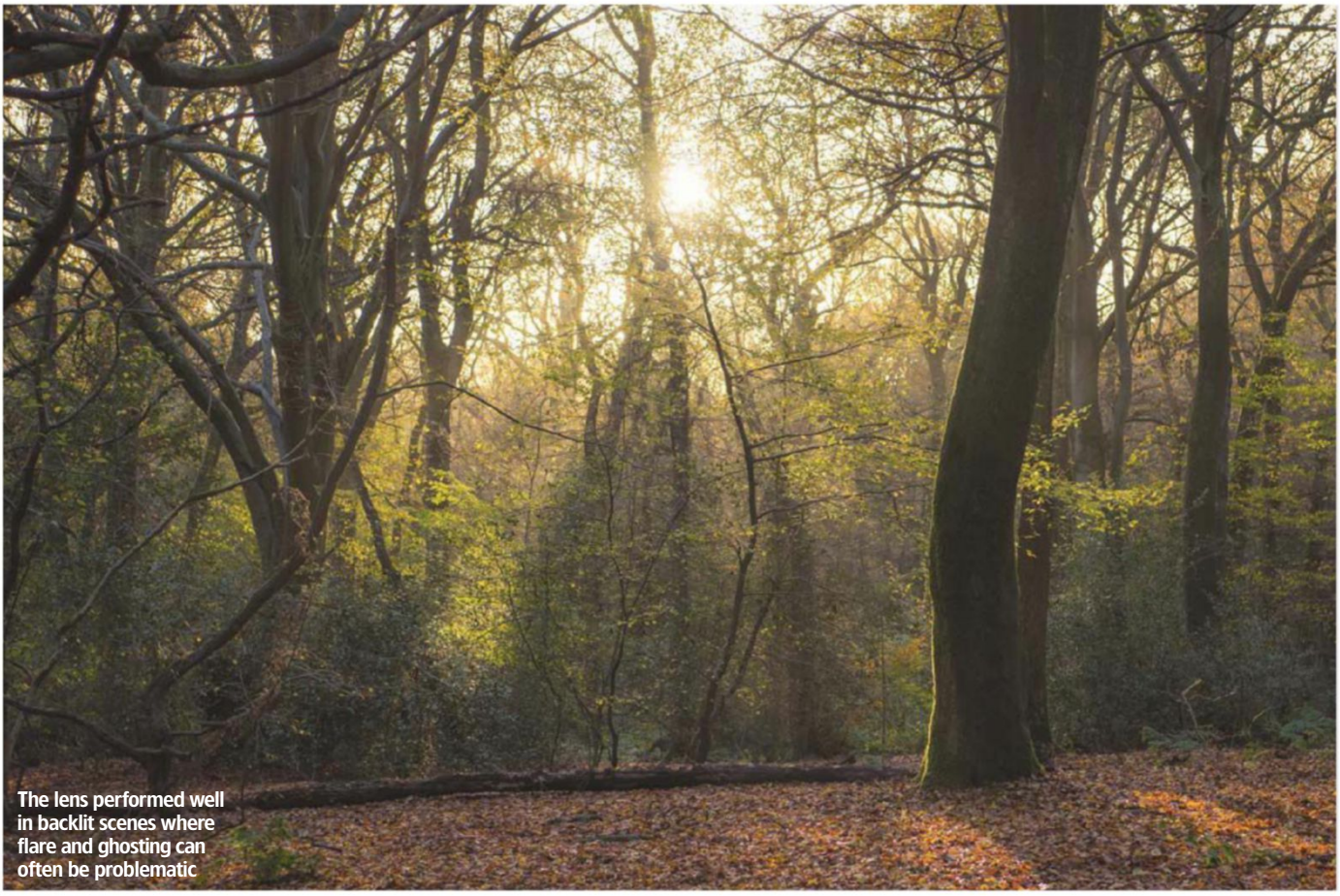
Nikon's AF-S Nikkor 24-70mm f/2.8G ED first made an appearance back in 2007, at the same time as Nikon's first full-frame DSLR, the 12.1-million-pixel D3. It became an instant hit with photographers, but with the arrival in recent years of ever higher-resolving sensors, greater demands were placed on the optics. So will the AF-S Nikkor 24-70mm f/2.8E ED VR do enough to warrant the update?

Features

Whereas the outgoing G version of the lens had an optical construction of 15 elements in 11 groups, the new lens sports a completely new design, with 20 elements in 16 groups. More telling, though, is the appearance for the first time on a Nikkor lens of a new Aspherical Extra-Low Dispersion (ASP/ED) element. This has been paired with Nikon's aspherical, ED and High-Refractive Index (HRI) elements, not forgetting the Nano Crystal Coat to reduce ghosting and flare. It all promises to deliver new levels of optical precision. In addition, on the front and rear elements there is a fluorine coating that's designed to repel water, dust and dirt, as well as making it easier to clean.

As we've seen on Nikon's most recent lenses, the new 24-70mm uses an electromagnetic diaphragm (denoted by the 'E' designation) that's designed to provide highly accurate control of the lens's rounded diaphragm blades. This ensures more consistent exposures during continuous shooting. As you'd expect for a lens of this calibre, the design incorporates nine aperture blades.

One of the standout updates is the arrival of the company's Vibration Reduction (VR) anti-shake system. With the likes of the fabulous 36.3-million-pixel D810 putting more demands on the photographer to



The lens performed well in backlit scenes where flare and ghosting can often be problematic

ensure pin-sharp shots, it's something a lot of existing users had been hoping to see. Promising up to 4 stops of compensation, there's the option of Normal or Active modes, with the latter suited to shooting from a moving vehicle or an unstable position.

If you have a number of pro-spec Nikon lenses, you'll be accustomed to a 77mm filter thread and no doubt have some compatible filters or adapter rings in your bag. However, rather inconveniently, this new lens sports an 82mm thread. Internal focusing, though, means filters will remain in position and not spin round as the lens focuses. When you consider the additional internal elements over the older model, it's hardly surprising that the size of the filter thread had to be increased.

Autofocus

While the new lens carries the same AF-S designation as other Nikkor lenses, the silent wave motor (SWM) has been completely redesigned, with Nikon claiming it to be some 50 per cent faster than the older model. I've used the Nikkor 24-70mm f/2.8G for the past eight years and have never had any concerns with the performance of the AF, but the lightning-quick acquirement of the new lens is incredible. Focus noise is almost impossible to pick out in day-to-day use, only really being faintly audible if conditions are near silent.

Build and handling

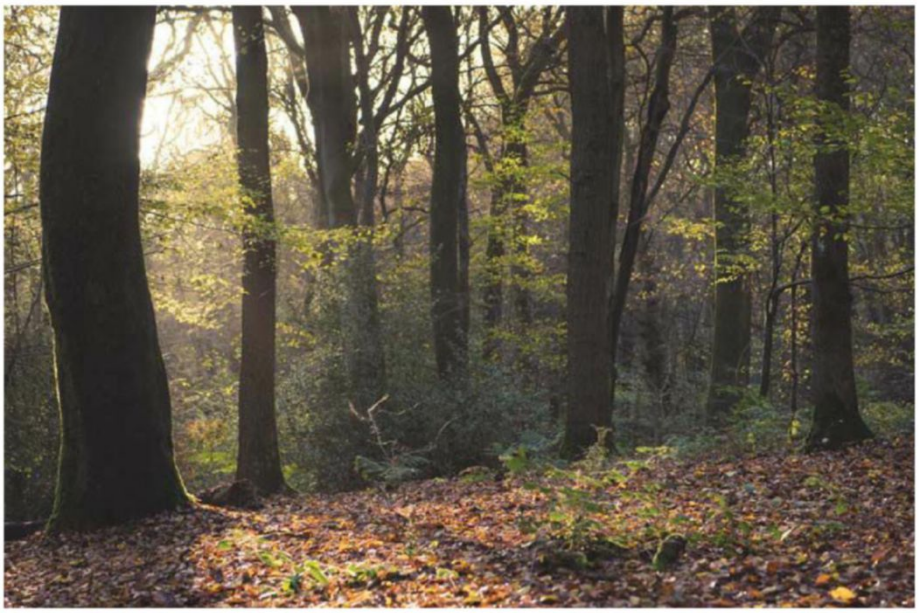
Whichever way you cut it, this is a big lens. As we've touched upon, the redesign means there's more to squeeze in. This has resulted in a beefy lens that tips the scales at 1,070g and is 154.5x88mm, compared to the 24-70mm f/2.8G that now looks quite compact by comparison at 133x83mm and weighing 900g.

Stopping the lens down to f/4 sees minimal vignetting at the corners of the frame

So, yes, it's big. However, when I paired it with a D810, I have to say I found the combination balanced extremely well and was comfortable to use. The larger size has allowed Nikon to include a bigger rubberised zoom ring at the rear of the lens that falls to the hand nicely, providing a silky transition through the zoom range. Moving forward, there's a modest focus-distance-scale window, marked in both feet and metres, before we reach the finely ribbed contour of the manual-focus ring. Identical in size to that used on the outgoing 24-70mm, it rotates anticlockwise from infinity to closest focus (0.38m) with a smooth if slightly light-to-the-touch transition.

On the side of the lens are two switches grouped together. The top switch allows manual override of autofocus to manual operation with virtually no time lag, regardless of the AF mode you're shooting with. Below that is the VR switch, with settings for Off, Normal or Active VR modes. They're identical to the touch, so it's not immediately clear which switch you're selecting if you have the camera raised to your eye, but I did find the VR performed very well indeed, allowing me to shoot quite happily at 1/8sec and still achieve sharp results that would be possible otherwise.

As you'd expect from one of Nikon's top-flight lenses, the build quality is first rate. Nikon claims the lens has undergone a series of shock tests and inspections that have been repeatedly applied to movable parts of the lens barrel to ensure it is capable of meeting the demands of daily professional use. That's not forgetting the previously mentioned fluorine coating and the presence of an O-ring seal around the mount to limit dust and water entering the camera. The exterior construction is a mix of metal and high-quality plastic, with



Centre sharpness improves considerably at 70mm when the lens is stopped down beyond f/2.8

the now familiar dappled-texture finish providing a quality touch. You are left with an overall impression of a quality piece of kit that can will stand up to professionals' demands and the various challenging environments in which it will undoubtedly see regular use.

Image quality

With a just under 3x focal range running from wideangle to telephoto, there's not quite the same demands placed on the optics as other lenses, but nonetheless, to deliver the sorts of images that will meet the demands of professionals, results have to be spot on.

Looking at the real-world shots I took with this lens, centre sharpness in images taken at 24mm wide open at f/2.8 are very good, although it does tend to render the edges of the frame a little soft. Stop the lens down and the sweet spot for those wanting to shoot at the wide end of the lens seems to be around f/8, when sharpness across the image is very impressive indeed.

At 35mm and wide open results are a tad sharper still, and while edge sharpness does gradually drop off a touch it's still a very strong performance, with best results overall appearing to come at f/5.6. It still performs very well at f/8, and while sharpness does tail off after that, it's still strong at f/11 but a little less so at f/16 due to diffraction. It doesn't quite deliver the same levels of sharpness at 70mm, with the centre at f/2.8 only just matching those of the edges at 35mm. That said, there's a big improvement when the lens is stopped down to f/5.6, with the centre matching results at 24mm and 35mm.

As you'd expect with a zoom of this nature, vignetting is most pronounced at f/2.8. There's more than a stop of exposure difference between the centre and edge of the frame at the extremes of the focal range, so you need to be prepared to correct for this in post. You'll also have to make corrections for slight barrel distortion at 24mm and pincushion distortion from 35mm onwards.

Our verdict

AS THE outgoing G-series of this lens is such a strong performer, Nikon set itself a tough job in attempting to better it. However, the bigger and heavier (not to mention more expensive) AF-S Nikkor 24-70mm f/2.8E ED VR manages to do just that.

The inclusion of VR makes it a more appealing option, and while the pay-off is a slightly bulky design, this hasn't hampered the handling. The build quality doesn't disappoint, either. Then there's the autofocus – the speed of AF acquirement is truly impressive and a big jump in performance compared with the earlier lens.

While vignetting is an issue wide open, the resolving power of the lens, especially at the centre of the frame, is excellent through the zoom range. The optical overhaul this lens has gone through has certainly paid off.

If you're going to get regular use out of this lens and can justify the steep asking price, you'll be rewarded with a superb fast standard zoom that'll be perfect for a range of shooting environments.

Data file

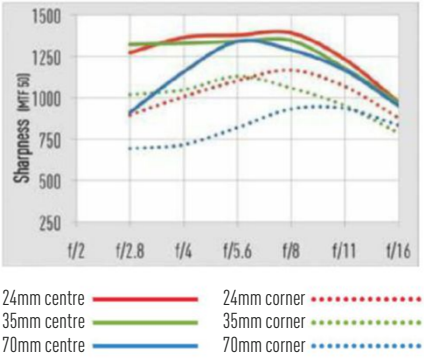
Price £1849
Lens mount Nikon F
Filter thread 82mm
Lens elements 20
Groups 16
Aperture blades 9
Max aperture f/2.8
Minimum aperture f/22
Minimum focus distance 0.38-0.41m
Size 88x154.5mm
Weight 1070g

Amateur Photographer Testbench GOLD ★★★★★

Nikon AF-S Nikkor 24-70m f/2.8E ED VR

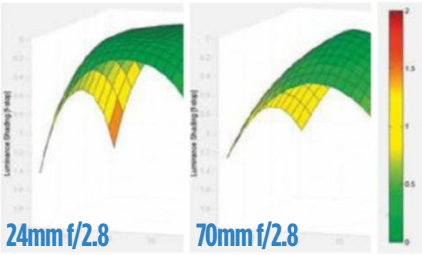
Resolution

At 24mm and f/2.8 centre sharpness is very good, but edge sharpness does suffer. Optimum results can be had at around f/8, and while diffraction softens the finest details at f/11 and f/16, results are still very good. Sharpness isn't as impressive at 70mm at f/2.8, but improves considerably in the centre when stopped down at f/5.6. Edge sharpness at 70mm peaks between f/8 and f/11.



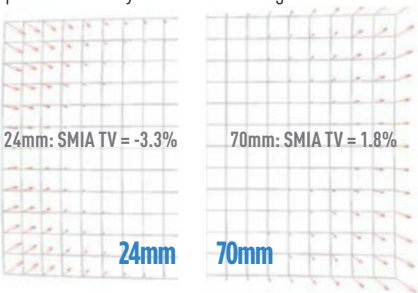
Shading

The lens displays obvious vignetting wide open at 24mm, with the corners approximately -1.4EV darker than the centre. This improves to -0.8EV at f/4 and beyond that it shouldn't be an issue. It's a similar story at 35mm and 70mm, although at 70mm at f/2.8 the fall-off from the centre is a bit more dramatic, but not quite as strong at -1/2EV.



Curvilinear distortion

At 24mm, there's some noticeable barrel distortion present, with the straight lines of our test chart bowing outwards. This disappears as you progress through the zoom range, with moderate pincushion distortion visible at 35mm that becomes more pronounced as you extend the range to 70mm.



SPI SCHOOL OF PHOTOGRAPHIC IMAGING
IN ASSOCIATION WITH Amateur Photographer
WHAT DIGITAL Camera

Take your photography to the next level

WITH AN SPI COURSE

- Master your camera and hone your photography skills
- Study in your own time and at your own pace
- Receive detailed feedback from an expert photographer

ALL PICTURES © LEE HYETT-POWELL

The distance learning was very helpful to me as I cannot commit to regular days in the week. I enjoy the feedback, which is honest and fair but constructive.

Lee Hyett-Powell
Diploma in Digital Photography

Enrol today and get a FREE *Complete Guide to Photography* essential pack*

Including 164-page handbook, 2 tutorial DVDs, Essential Photo Tips Guide and lens cloth

PLEASE QUOTE AP AD WHEN PLACING YOUR ORDER *WHILE STOCKS LAST

Call **0203 148 4326** or visit **WWW.AMATEURPHOTOGRAPHER.CO.UK/SCHOOL-PHOTOGRAPHIC-IMAGING**

Technical Support

Email your questions to: apanswers@timeinc.com, **Twitter** @AP_Magazine and #AskAP, or **Facebook**.
Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

Wider and better?

Q When I bought my Canon EOS 750D, I purchased it in kit form with the 18-55mm lens. I'm now looking for a wider lens and am tempted by the Canon EF-S 10-18mm f/4.5-5.6 IS STM, which falls within my budget. As I've read mixed reviews, how would you rate it for what seems like a very affordable lens? **Adrian Jenkins**

Canon's 10-18mm lens is a very good optic for the money

A The EF-S 10-18mm f/4.5-5.6 IS STM is an inexpensive, lightweight and ultra-wide optic that's designed to be a cheaper alternative to the manufacturer's EF-S 10-22mm f/3.5-4.5 USM. The STM abbreviation in its name reveals that it employs Canon's Stepping Motor technology for super-quiet focusing, and during testing we found it achieved almost instantaneous autofocus. The 4-stop image stabilisation and 0.22m close-focusing capability are other attractive features.

As for its performance, our scientific testing revealed the lens produces its sharpest results from the centre to the edge from f/5-f/11 and, as you might expect for such a wide lens, barrel distortion is evident at 10mm. The good news is there's barely any distortion at 18mm.

Vignetting is pronounced in the corners at the wide end when it's used at f/4.5, and some lateral chromatic aberrations were noted towards the edge of the frame in our test images. That said, when you take its price and overall performance into account, it remains a great lens for the money and one we wouldn't hesitate to purchase if we were in your position. Canon is currently listing the lens within its Winter Cashback offer (ends 13 January 2016), meaning you can pick it up for its cheapest ever price of just £160!
Michael Topham

Upgrades and lenses

Q I currently use an Olympus E-620 with 14-54mm and 50mm macro lenses. If I upgrade to an E-M5 or E-M5 Mark II and use the Olympus lens converter, will I see a benefit or a deterioration in quality, or should I look at compact system lenses?
John Farebrother

A In terms of image quality you'd see an improvement compared to what you're currently getting, as the 16MP sensor used in recent Olympus Micro Four Thirds cameras such as the E-M5 and E-M5 II is rather better than the 12MP sensor in your E-620. Aside from the obvious increase in resolution, it also gives noticeably better results at high ISOs. The in-body image stabilisation is significantly improved, too, so you can use slower shutter speeds and lower ISOs in low light, as long as the subject isn't moving.

The penalty, however, is autofocus speed, which is likely to be noticeably slower on both E-M5 models. If you have the later Zuiko Digital 14-54mm f/2.8-3.5 II version it might not be too bad, as this was specifically redesigned to work better with contrast-detection AF. Unfortunately, though, your Zuiko Digital ED 50mm f/2 Macro is likely to be especially slow. While this is unlikely to be a problem for macro work (where chances are you'll use manual focus anyway), it'll be an irritation if you also use it for more general-purpose photography.

Because of this, I'd advise you to look at the Olympus OM-D E-M1 instead, as it has a different sensor with on-chip phase-detection elements that's specifically designed to provide faster autofocus with Four-Thirds-mount DSLR lenses. It also has a larger handgrip that provides better balance with adapted lenses. However, it costs £850 body only, compared with £770 for the E-M5 II.

When it comes to purpose-designed Micro Four Thirds lenses, it's worth noting that there are no direct alternatives to those you're currently using. The closest are the Olympus M.Zuiko Digital ED 12-40mm f/2.8 Pro, a superb lens that costs £650, and the £350 M.Zuiko Digital ED 60mm f/2.8 Macro, which is a stop slower than your 50mm, but does offer 1:1 macro.

In your position, I think the best option is likely be to buying the E-M1 and using your existing lenses initially, then gradually replacing them with Micro Four Thirds ones if necessary.
Andy Westlake

Inexpensive bags

Q Is it me, or is there a lack of reasonably priced shoulder bags capable of holding my Canon EOS 6D with battery grip, 24-105mm lens and 100-400mm lens? There are a number of bags that cost well over £150. I would rather not advertise the fact that I am carrying expensive camera gear, but with the dearer bags it is obvious what is in them. Any suggestions?
Gerald Rayner

A We recommend you take a look at a couple of Lowepro bags that are currently end-of-line items and are therefore relatively inexpensive. Both the Nova Sport 35L AW and the Urban Reporter 350 should comfortably hold your kit, and at the time of writing they are available on Amazon for £65 and £45 respectively.

In general, though, most bags that are designed to hold and adequately protect your costly kit do tend to look like camera bags. A way around this might be to buy a separate camera bag insert on Amazon or eBay, then use it in an alternative bag of your choice. The problem is finding one that is of high enough quality and strongly made at a price you're willing to pay. **Andy Westlake**

Say cheese to our camera equipment insurance

Amateur Photographer Insurance Services

Insure your camera and accessories today!

COVER INCLUDES

- **Accidental damage**
  Up to £25,000 worth of cover for your camera, equipment and accessories
- **Theft**
  Cover for theft of your camera, equipment and accessories including from a vehicle
- **Hire in the event of a claim**
  Hire cover included as standard whilst we replace or repair your camera
- **Full Worldwide Cover**
  UK residents only required to be in the UK for 1 day in any period of insurance
- **Low excess**
  Standard excess only £50
- **New for old replacement**
  New for old on your specific camera available, including vintage or rare items
- **Public liability**
  Protection for you against damage to another person or their property
- **Personal Accident**
  Optional cover available to protect yourself when using your camera or equipment
- **Mechanical Breakdown**
  Option to add Mechanical Breakdown cover on items purchased from new less than 5 years ago

*Mon to Fri 9am to 6pm

Call now **0844 249 1902***

www.amateurphotographer.co.uk/apprintad

POLICY TERMS, CONDITIONS & EXCLUSIONS APPLY. FULL DETAILS CAN BE FOUND IN OUR POLICY DOCUMENT WHICH IS AVAILABLE ON OUR WEBSITE. AMATEUR PHOTOGRAPHER INSURANCE SERVICES IS A TRADING STYLE OF THISTLE INSURANCE SERVICES LIMITED. AUTHORISED AND REGULATED BY THE FINANCIAL CONDUCT AUTHORITY. A JLT GROUP COMPANY. REGISTERED OFFICE: THE ST BOTOLPH BUILDING, 138 HOUNDSDITCH, LONDON EC3A 7AW REGISTERED IN ENGLAND NO 00338645. VAT NO. 244 2321 96.

My life in cameras

Wildlife photographer Heather Angel on the cameras that shaped her career. Visit www.heatherangel.co.uk

© HEATHER ANGEL

Heather Angel

Heather Angel is a freelance wildlife photographer. Her great passions are photographing mammals, plants and macro subjects. In recent years, she has invested a lot of time in working at Kew Gardens in Surrey, documenting the wildlife there. She has published various books and had her work featured in numerous exhibitions and articles throughout the world.

1962 Exakta Varex IIa

This, my first camera, was a 21st birthday present from my father. As a family, we rarely took photos, so I hadn't a clue how to load a film, but I soon learned. I also learned how to use a Weston lightmeter, before departing on a three-month underwater expedition to Norway. The camera had a very useful device for a penniless postgrad student – a built-in film-cutting knife, allowing development of short strips of exposed b&w film.

1965 Nikkormat FS

From 1962-65, while doing research on marine life, the Exakta was exposed to a salty atmosphere. This caused corrosion of the outer ring of the shutter-speed mechanism, making it difficult to use. I then invested in a Nikkormat FS, which lacked any metering, but by then I was familiar with my Weston. This was the first of many Nikons, a make I have used ever since over five decades.

1966 Hasselblad 500C

A 5x4in photographer advised me to switch to medium format if I wanted to be taken seriously. By selling some shares my father gave me, I bought the 500C with a 80mm lens. It was superb for landscapes and gardens. Later I used a Polaroid back to reveal 'hidden' UV patterns in flowers, before exposing film. My father was furious I sold the shares 'just to buy a camera', but years later he admitted it was a wise decision!

1999 Hasselblad XPan

Before stitched panoramas were possible from digital images, I had my eye on this dual-format camera. It allowed the photographer to switch from 35mm to a panoramic 24x65mm format, with 21 pano frames from a 36-exposure film. By this time I had written articles and booklets for Hasselblad UK on macro. When Hasselblad Germany asked what my fee would be to write a feature overnight, I opted for an XPan camera and the deal was done!

2014 Nikon D4

My first digital camera was the Nikon D100 – hopeless for action shots as, after four exposures, you had to wait for the buffer to catch up. I bought the D4 the day before going to China to photograph pandas – something I advise people never to do! But having used both the D2X and D3 it was not a problem. Normally I stick with a low ISO, but the D4 allows the ISO to be safely pushed for action shots in dark forests.

1962 1965 1966 1999 2014

BLAST FROM THE PAST

Pentax K-x

Ian Burley on this compact and affordable DSLR

LAUNCHED September 2009

PRICE £599.99

GUIDE PRICE TODAY £180

PENTAX came very late to the DSLR market with the oddly named *ist D at the end of 2003. The company distinguished itself by making relatively compact and affordable DSLRs, and it had a large user base to sell to, thanks to the popularity of the K-mount film SLR system. The K-x was a prime example of the values buyers expected of Pentax.

What's good Image quality. While it has only a 12.4MP sensor, it's a Sony-made CMOS type and probably the best in class of its era. You also get 720p HD video-recording capability and continuous-shooting frame rates of almost 5fps. Last, but not least, sensor-shift image stabilisation works with any lens, even older ones, so long as you can program the focal length.

What's bad You can't see the positions of any of the 11 AF points. This is due to cost-cutting and differentiation from the more expensive K-7 model, from which the otherwise pretty good autofocus system was borrowed.

Amateur Photographer

MONTHLY EXTRAS, EXCLUSIVE TO SUBSCRIBERS

Rewards

Win a 32" TV, Blu-ray player and Better Call Saul box set, worth over £500

Buy two packs of personalised photo magnets from Sticky 9 and get 35% off

Sticky 9

WIN

Win a spa day for you and five friends at a Hand Picked Hotel of your choice, worth over £500!

Hand PICKED HOTELS — BUILT FOR PLEASURE

Save 10% on seeds, plants and garden essentials

Thompson & Morgan

Plus

Win a pair of tickets to see THRILLER LIVE! and a luxury stay for two people at The Cavendish Hotel, London. Worth over £400

The Cavendish

This month, be sure to log in to Rewards to access the above offers and you'll find even more online – all EXCLUSIVE and FREE to magazine subscribers.

Redeem your rewards today at

amateurphotographer.co.uk/rewards

© 2015 Sony Pictures Television, Inc. All Rights Reserved. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Closing dates apply to each partner offer. Please visit the Rewards website for more details. Full terms and conditions are available at mymagazinerewards.co.uk. For enquiries, contact rewards@quadrantsubs.com or call 0330 333 0233 between 8.30am to 17.30pm (GMT) Monday to Friday.

Professor Newman on...

Stills from video

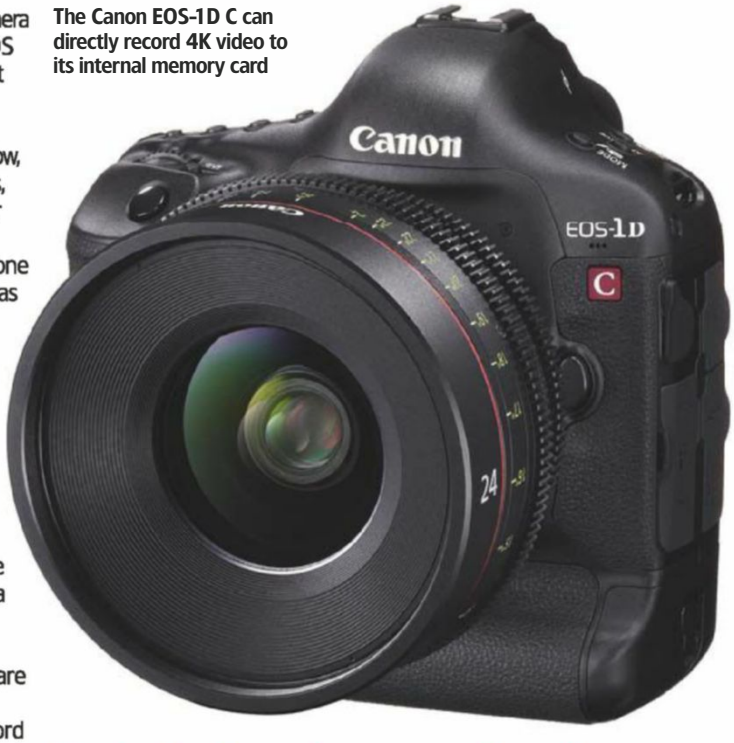
Bob Newman looks at the resolution that's possible from a still image taken with 4K video

My first digital camera was a Canon EOS 350D. At 8MP, it was capable of image quality that matched the film cameras I previously used. Now, in the next generation of cameras, that resolution will be available for video shooting.

The term '4K' video refers to one of two formats. The first, known as Ultra High Definition (UHD) TV format, gives 3,840 pixels across the width of the image and 21,60 pixels of height for a total of 8,294,400 pixels. The second format is Cinema 4K, which has the same 2,160 pixel height, but is 4,096 pixels across, giving a 1.9:1 aspect ratio rather than the 1.8:1 of the TV standard. Cinema 4K gives a total of 8,847,360 pixels, or nearly 9MP.

Cameras capable of 4K stills are already appearing. If we count only those that can directly record a 4K video to their internal memory card (there are some that can output a 4K signal to an external recorder), they comprise the Panasonic Lumix DMC-GH4, G7, GX8, LX100, FZ330 and FZ1000, the Canon XC10 and EOS-1D C, the Samsung NX1 and NX500, and the Sony Alpha 7R II, Alpha 7S II, Cyber-shot DSC-RX100 IV and RX10 II. These cameras cover just about every niche of the still camera market, from zoom compact (RX100 IV) all the way to top-end professional (EOS-1D C). Thus, even today, every photographer can choose a camera that produces 4K video. In the forthcoming generation of cameras, it will be ubiquitous.

The theme for this article is the stills potential of 4K video. This is spurred by the observation that in video mode, these cameras deliver the same resolution as did my EOS 350D, and that camera was broadly the equal of film in its day.



The Canon EOS-1D C can directly record 4K video to its internal memory card

'In the forthcoming generation of cameras, 4K video will be ubiquitous'

Today's 4K cameras are limited to 24 or 30 frames per second, which is slow in video terms, but fast as far as still frame rate goes. It's beaten only by the Nikon 1 series cameras, which can capture very short bursts at up to 60fps.

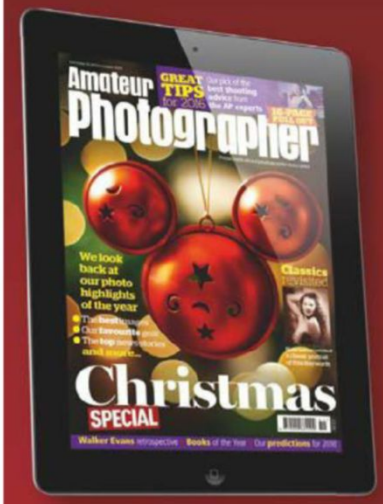
The top-end Canon EOS-1D X can maintain 14fps in JPEG for a burst of around four seconds, while these new 4K cameras can maintain a 'burst' of 20 or 30 minutes, so in a sense they can outperform the top action stills camera. In truth, this ability is limited: the cameras record in a video format, so to extract stills requires software that can reconstruct a still image from a video stream, and there is no chance of capturing images in raw.

A still image from a 4K video delivers the same resolution as an image from a Canon EOS 350D

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

Amateur Photographer

The latest photography kit and technique at your fingertips



More great pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today
www.amateurphotographer.co.uk/digital-edition

App Store | Google play | kindle fire | nook | zinio

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2508 **Email felix.barlow@timeinc.com**

Index to advertisers

Arrowfile (Flash Foto) 71

Calumet Photographic Ltd 9
Camera Jungle 38
Cameraworld Ltd 75
Camtech Photographic Ltd 89
Canon (UK) Ltd ..... Cover:iv

Dale Photographic Ltd 76

Ffordes (Photographic) Ltd 72-73
Fotospeed 49

Grays of Westminster 28-29,62

LCE Group Ltd 27
Lee Filter ..... Cover:iv

Mpb Photographic 80
Mr Cad 67

Nikon UK Ltd 19

Olympus 41

Park Cameras Ltd ..... Cover: iii,68-69
Permier Ink & Photographic 78-79

Photographers on Safari 70

Sigma Imaging (UK) Ltd 25
Special Auction Services 77
Srb-Gritum Ltd ..... Cover:ii
Stafford Cameras 62
SWPP 16

Vanguard World UK Ltd 52

Wex Photographic 64-65

Classified 80-81

WE PAY CASH for your equipment

Cameras, lenses, flashguns, binoculars, scopes and other accessories

All makes - but not these!

We always offer a fair price

Urgently Required - Digital Including:
NIKON. CANON. SIGMA. TOKINA.
TAMRON. SONY. OLYMPUS. PENTAX.
PANASONIC. LEICA.

INSTANT* CASH! CALL US NOW!

Single items through to large collections

www.cash4cameras.co.uk
at STAFFORD CAMERAS
283, Eccleshall Road, Stafford, ST16 1PE.
(*On inspection. Before travelling any distance to see us, please ring for an appointment)
Email: cash4cameras@ntlworld.com
Tel: 01785 601028

WANTED FOR CASH
Exclusively... Nikon
HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:
Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
– Exclusively... Nikon
40 Churton Street, Pimlico
London SW1V 2LP

www.graysofwestminster.co.uk

Camtech

MAIL ORDER HOTLINE:
01954 251 715
Open 9am — 9pm, 7 days a week
www.camtechuk.com

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED

Digital Photography

CANON EOS 5D BODY COMPLETE WITH BATT AND CHGR...EXC+++ £325.00
CANON EOS 7D BODY COMPLETE WITH ALL ACCESS...MINT-BOXED £399.00
CANON EOS 7D BODY WITH BATT & CHARGER...MINT- £365.00
CANON EOS 650D BODY WITH 18-55 IS LENS MK II...MINT BOXED £325.00
CANON EOS 1DS MK3 WITH BATT & CHARGER...MINT- £999.00
CANON EOS 1D MK3 COMPLETE WITH ALL ACCESS...MINT-BOXED £795.00
CANON EOS 30D COMP WITH ALL ACCESS...MINT-BOXED £129.00
CANON EOS 400D WITH BATT & CHARGER...MINT-BOXED £145.00
CANON 430 EX SPEEDLITE...MINT-CASED £99.00
CANON 430 EX MK II...MINT- £125.00
CANON 430 EX MK II TOTALLY AS NEW...MINT BOXED £129.00
CANON 550 EX SPEEDLITE...MINT-CASED £129.00
CANON 550 EX SPEEDLITE...EXC+ £80.00
CANON 580 EX SPEEDLITE...MINT-CASED £199.00
CANON 580 EX MKII SPEEDLITE...MINT-CASED £225.00
CANON MR-14EX MACROLITE...MINT BOXED £275.00
CANON WFT - E4 II WIRELESS FILE TRANSMITTER...MINT BOXED £199.00
CANON BG-E1 BAT GRIP FOR EOS 300D...MINT-BOXED £35.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D...MINT-BOXED £39.00
CANON BG-E6 BATT GRIP FOR EOS 5D MKII ETC...MINT £75.00
CANON BG-E7 GRIP FOR EOS 7D...MINT BOXED £69.00
CANON BG-E11 GRIP FOR 5D MK3...MINT BOXED £185.00
FUJI X-T1 GRAPHITE BODY AS NEW COMPLETE...MINT BOXED £645.00
FUJI X PRO 1 BODY COMPLETE...MINT-BOXED £395.00
FUJI X-E1 BODY ONLY...MINT BOXED £195.00
FUJI X100 COMPLETE WITH ALL ACCESSORIES...MINT-BOXED £299.00
FUJI X10 COMPLETE WITH ACCESSORIES...MINT-BOXED £195.00
FUJI X20 COMPLETE WITH ACCESSORIES & CASE...MINT BOXED £295.00
FUJI 18mm f2 R FUJINON BLACK LENS...MINT BOXED £245.00
FUJI 23mm f1.4 R XF FUJINON LENS AS NEW...MINT BOXED £425.00
FUJI 56mm f1.2 XF FUJINON LENS AS NEW...MINT BOXED £575.00
FUJI 60mm f2.4 R MACRO FUJINON AS NEW...MINT BOXED £295.00
FUJI 90mm f2 R LM XF LENS AS NEW...MINT BOXED £445.00
SAMYANG 100mm f2.8 ED MACRO FOR FUJI X...MINT BOXED £219.00
FUJI 10-24mm f4 R OIS FUJINON...MINT BOXED £565.00
FUJI 16-55mm f2.8 R LM WR FUJINON LENS AS NEW...MINT BOXED £565.00
FUJI VG-XT1 VERTICAL GRIP FOR X-T1...MINT BOXED £125.00
NISSIN i40 FLASH UNIT FOR FUJI...MINT BOXED £125.00
FUJI EF-42 FLASHGUN FOR X PRO1...MINT BOXED AS NEW £139.00
NIKON D800 BODY ONLY 2307 ACTUATIONS...MINT- £1,075.00
NIKON D610 BODY NEW "UNREGISTERED"...NEW £895.00
NIKON D600 BODY COMPLETE ONLY 3011 ACTUATIONS...MINT BOXED £799.00
NIKON D7100 BODY ONLY 45 ACTUATIONS AS NEW...MINT BOXED £495.00
NIKON D7200 BODY COMPLETE VERY LOW USE...MINT BOXED £659.00
NIKON D3200 BODY & 18-55mm VR MK II LENS & GRIP...MINT £245.00
NIKON D3100 BODY & 18-55 VR LENS...MINT £199.00
NIKON D5100 BODY WITH 18-55 VR LENS...MINT BOXED £295.00
NIKON D300 BODY COMPLETE WITH ALL ACCESS...MINT BOXED £269.00
NIKON D200 BODY COMPLETE ONLY 3899 ACTUATIONS...MINT - £199.00
NIKON D90 + 18-55 MKII, MB-D80 GRIP, BATT & CHGR...MINT- £225.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS...MINT- £165.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS...EXC+ £145.00
NIKON D70S BODY COMPLETE WITH ALL ACCESS...MINT-BOXED £129.00
NIKON SB700 SPEEDLIGHT...MINT BOXED AS NEW £199.00
NIKON SB600 SPEEDLIGHT...MINT- £125.00
NIKON SB800 SPEEDLIGHT...MINT-BOXED £175.00
NIKON SB900 SPEEDLIGHT COMPLETE...MINT BOXED £199.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH...MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT...MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT...MINT BOXED £75.00
OLYMPUS E-P1 12MP + 14-42 LENS AND LEATHER CASE...MINT BOXED £129.00
OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE...MINT BOXED £175.00
OLYMPUS 12mm F2 ZUIKO DIGITAL ED MICRO 4/3RDS...MINT £399.00
OLYMPUS 45mm F1.8 M ZUIKO DIGITAL MICRO 4/3RDS...MINT £125.00
OLYMPUS 60mm F2.8 MACRO M ED MICRO 4/3RDS...MINT £275.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS...MINT £219.00
PANASONIC 100-300mm f4.0/5.6 LUMIX G VARIO M 4/3rdsMINT BOXED £295.00
SIGMA 10-20mm F4/5.6 DC EX HSM OLYMPUS 4/3RDS...MINT+HOOD £245.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS...MINT CASED £365.00
OLYMPUS 12 - 60mm F2.8/4 SWD ZUIKO DIG ED 4/3RDS...MINT CASED £445.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGTAL ED 4/3RDS...MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3RDS...MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25MM...MINT CASED £95.00
OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY...MINT £99.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY...MINT £39.00
OLYMPUS HLD-6 BATTERY GRIP FOR OMD-EM5...MINT BOXED £145.00
OLYMPUS FL-14 FLASH UNIT...EXC++ BOXED £69.00
OLYMPUS FL- 40 FOR OLYMPUS DIGITAL...MINT BOXED £59.00
PANASONIC LUMIX DMC-GM1 16Mp WITH BATT & CHGR...MINT- £145.00
PANASONIC LUMIX DMC FZ200 COMPLETE ALL ACCESS...MINT BOXED £225.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS...MINT BOXED £145.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS...MINT BOXED £115.00
SIGMA 60mm f2.8 DN ART LENS...EXC++ BOXED £79.00
SONY DSC-HX90V COMPLETE VERY LOW USE...MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS...MINT BOXED £115.00
SIGMA 1.4 APO EX DG TELECONVERTER FOR SONY...MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN...MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY...EXC+ £99.00
CANON EOS 1N BODY...EXC+ £145.00
CANON EOS 1NRS BODY...EXC++ £195.00
CANON EOS 3 BODY...EXC++ £75.00
CANON 16 - 35mm f2.8 USM "L" MK 2...MINT BOXED £875.00
CANON 17 - 40mm F4 USM "L" WITH HOOD...MINT-CASED £375.00
CANON 17 - 40mm F4 USM "L" WITH FILTER...MINT BOXED £399.00
CANON 24 - 70mm F2.8 USM "L" MKI...MINT BOXED AS NEW £695.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER...MINT £475.00
CANON 28 - 80mm f2.8/4 USM "L"...EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZERMINT-BOXED £1,275.00
CANON 70 - 200mm f4 USM "L"...MINT BOXED £365.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER...MINT- £645.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1...MINT CASED £875.00
CANON 70 - 200mm f2.8 USM "L"...MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER...MINT BOXED £799.00
CANON 14mm f2.8 USM "L"...MINT-BOXED £795.00
CANON 35mm f1.4 USM "L" SUPERB SHARP LENS...MINT BOXED £775.00
CANON 50mm f1.2 USM "L" LATEST...MINT CASED £699.00
CANON 300mm f4 USM "L" IMAGE STABILIZER...MINT CASED £799.00
CANON 400mm f5.6 USM "L" WITH HOOD & CASE...MINT BOXED £745.00
CANON 500mm f4 USM "L" IMAGE STABILIZER...MINT-CASED £3,375.00
CANON 15mm f2.8 EF FISHEYE...MINT BOXED AS NEW £379.00
CANON 28mm f2.8 E/F...MINT £195.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW)...MINT £135.00
CANON 50mm f1.8 MK II...MINT- £59.00
CANON 60mm f2.8 USM MACRO LATEST...MINT BOXED £265.00
CANON 100mm f2 USM...MINT- £265.00
CANON 100mm f2 USM...EXC++ £225.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER...MINT- £399.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD...MINT BOXED £425.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER...MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II...MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER...MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM...MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER...MINT BOXED £195.00
CANON 70 - 300mm f4.5/5.6 USM DO IMAGE STABILIZER . MINT-BOXED £495.00
CANON 75 - 300mm f4.5/5.6...MINT £89.00
CANON 75 - 300mm f4.5/5.6 USM MKII...MINT £129.00
CANON 100 - 300mm f4/5.6 USM...MINT- £95.00
CANON EF25 II EXTENSION TUBE...MINT BOXED £79.00
KENCO DG CANON FIT TUBE SET 12,20,36MM...MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I...MINT £159.00
CANON EF 1.4X EXTENDER MK II...MINT CASED £185.00
CANON EF 2.0X EXTENDER MK I...MINT BOXED £175.00
CANON EF 2.0X EXTENDER MK II...MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK II...MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM...MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER...MINT BOXED £159.00
TELEPLUS MC7 7 ELEMENT 2X TELECONVERTER...MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F...MINT- £45.00
QUANTERAY 2X TELECONVERTER FOR CANON A/F...MINT- £59.00
CANON ST-E2 SEEDLITE TRANSMITTER...MINT BOXED £125.00
CANON 540 EZ FLASH + INST...MINT BOXED £69.00
CANON 540 EZ FLASH + INST...MINT- CASED £59.00
CANON 420 EZ FLASH...MINT CASED £39.00
CANON ANGLE FINDER B...MINT BOXED £79.00
CANON ANGLE FINDER C...MINT BOXED £99.00
CANON LC3 TRANSMITTER AND RECIEVER...MINT £115.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE...MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM...MINT BOXED £345.00
SIGMA 50mm f1.4 EX DG HSM LATEST...MINT £199.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC...MINT- £179.00
SIGMA 70 - 200mm F2.8 APO EX DG MACRO...MINT-BOXED £245.00
SIGMA 150 - 500mm f5.6/6.3 DG HSM OS STABILISER...MINT-BOXED £475.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD...MINT-BOXED £299.00
TAMRON 14mm f2.8 SP ASPHERICAL WIDE ANGLE...MINT CASED £345.00
TAMRON 10-24 f3.5/4.5 A/F SP LD Di ASPHERIC VR...MINT BOXED £225.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROLMINT BOXED £375.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST)...MINT £299.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY...EXC++BOXED £365.00
CONTAX G2 BODY...EXC++ £345.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE...MINT CASED £299.00
CONTAX 21mm f 2.8 BIOGON BLACK WITH FINDER...MINT BOXED £499.00
CONTAX 21mm f2.8 BIOGON WITH FINDER...MINT BOXED £499.00
CONTAX 28mm F2.8 BIOGON "G" + HOOD,CAP...MINT BOXED £275.00
CONTAX 45mm f2 PLANNAR "G" BLACK + B&W FILTER...MINT BOXED £295.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER...MINT BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP...MINT CASED £195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*...MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2...MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2...MINT CASED £69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK...MINT BOXED £79.00
CONTAX GD1 DATABACK FOR CONTAX T3...MINT-BOXED £69.00
CONTAX FIT YASHICA 28MM F2.8 SUPERB CONDITION...MINT £65.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD...MINT £195.00
CONTAX 300mm F4 TELE TESSAR AE...MINT- £295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T* MM...MINT BOXED £295.00
CONTAX TLA 280 FLASH...MINT- £95.00
RICOH GR1V COMPLETE IN BOX...MINT-BOXED £345.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M9P BLACK BODY ONLY 5217 ACTUATIONS...MINT-BOXED £2,275.00
LEICA M7 BLACK BODY LATE MODEL...MINT BOXED £1,295.00
LEICA M6 J WITH ELMARIT M ANNIVERSARY SET...MINT BOXED £3,250.00
LEICA M6 PARTNER AKTION 1996 LTD EDITION BODY...MINT BOXED £995.00
LEICA M2 BODY COMPLETE WITH INST BOOK...MINT-BOXED £795.00
LEICA M2 BODY WITH CASE...EXC++CASED £595.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970...MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76...EXC++ £399.00
LEICA IIIg BODY WITH LEICA 5cm f2.8 COLL ELMAR...MINT-CASED £1,195.00
LEICA II & 50MM F2 NICKEL ELM ("FROM A COLLECTION")...EXC++ £365.00
LEICA IIF RED DIAL BODY ("FROM A COLLECTION")...EXCX+++ £245.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR...EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE...MINT- £295.00
LEICA IIIC BODY WITH CASE...EXC++ £195.00
LEICA IIIC RED BLIND RARE...EXC++ £345.00
LEICA CL BODY...MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE...MINT BOXED £299.00
ZEISS 21mm F4.5 BIOGON ZM...MINT BOXED AS NEW £699.00
LEICA 16,18,21mm F4 ASPH M TRI-ELMAR 6 BIT LATESTMINT BOXED £2,475.00
LEICA 21mm F4 SUP ANGULON + M ADAP + FINDER...MINT IN KEEPER £895.00
LEICA 35mm F2 SUMMICRON ASPH BLACK 6 BIT LATESTMINT BOXED £1,495.00
LEICA 35mm f2 SUMMICRON...MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER...MINT- £325.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS...MINT- £395.00
LEICA 50mm f2 SUMMICRON BLACK 11826...MINT BOXED £895.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST...MINT BOXED £1,095.00
LEICA 50mm f2 SUMMICRON CHROME SER NO 36301##...MINT+HOOD £995.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD...MINT BOXED £850.00
LEICA 50mm f2 SUMMICRON CHROME M FIT...EXC+++ £575.00
LEICA 50mm f2 SUMMICRON CHROME M FIT...MINT £595.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS...EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT...MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##...MINT- £299.00
LEICA 5cm f3.5 ELMAR RED SCALE...MINT-- £345.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD...MINT CASED £875.00
LEICA 9cm, f4 ELMAR COLL FOR M...MINT- £199.00
LEICA 135mm f4.5 HEKTOR...EXC+ £75.00
VOIGTLANDER BESSA T 101ST ANNIV HELIAR SET BLUE...MINT BOXED £795.00
VOIGTLANDER BESSA R BODY BLACK...MINT BOXED £195.00
VOIGTLANDER 25mm f4 COL SKOPAR VM...MINT-BOXED £275.00
VOIGTLANDER 28mm f2 VM ULTRON WITH HOOD...MINT BOXED £325.00
VOIGTLANDER 35mm f2.5 VM COLOR-SKOPAR PII...MINT BOXED £225.00
VOIGTLANDER 50mm f1.1 VM WITH HOOD M MOUNT...MINT BOXED £495.00
VOIGTLANDER 50mm f1.5 NOKTON + LEICA M RING...MINT BOXED £375.00
VOIGTLANDER 21mm lf4 COL SKO FINDER + M RING...MINT- £295.00
VOIGTLANDER 15mm FINDER...MINT- £79.00
VOIGTLANDE 40mm FINDER...MINT BOXED £75.00
VOIGTLANDER 75mm FINDER...MINT BOXED £89.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC...MINT BOXED £49.00
LEICA UNIVERSAL POLARING FILTER KIT M(13356)...MINT BOXED £225.00
LEICA M GRIP FOR M7/M6/M6TTL ETC...MINT- £49.00
CANON 28mm F3.5 SERENAR SCREW...MINT- £175.00
LEICA 35mm F2.8 SUMMARON SCREW L39...MINT- £499.00
LEICA 35mm F3.5 SUMMARON SCREW...MINT- £299.00
LEICA 5cm F1.5 SUMMARIT SCREW...MINT- £365.00
LEICA 5mm F2.8 COLLAPSIBLE ELMAR SCREW...MINT- £299.00
LEICA 5cm F2 SUMMARIT SCREW...MINT-KEEPER £299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT...EXC++IN KEEPER £275.00
LEICA 135mm F2.8 ELMARIT M WITH SPECS...MINT- £299.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT...EXC++ £99.00
LEICA 135mm F4.5 HEKTOR IN KEEPER...EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC...EXC+++ £375.00
LEICA 90mm F4 ELMAR BLACK SCREW...EXC++ £145.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW...EXC++ £99.00
LEICA SF24D FLASH...MINT BOXED £189.00
LEICA FONOR BLACK RANGEFINDER...MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC...MINT-BOXED £145.00
LEICA R8 BODY BLACK...MINT-BOXED £425.00
LEICA R7 BLACK BODY...MIN-BOXED £225.00
LEICA R5 BODY BLACK...MINT- £225.00
LEICAFLEX SL BODY CHROME...MINT-BOXED £245.00
LEICAFLEX BODY CHROME...MINT- £195.00
LEICA 28mm f2.8 ELMARIT R LENS 3 CAM...MINT- £215.00
LEICA 35mm f2.8 ELMARIT R LENS 3 CAM...MINT- £199.00
LEICA 50mm F2 SUMMICRON ROM LENS 11345...MINT-BOXED £445.00
LEICA 50mm F2 SUMMICRON R 2 CAM...MINT £199.00
LEICA 60mm f2.8 MACRO ELMARIT...MINT- £299.00
LEICA 180mm F4 ELMARIT R 3 CAM...EXC++ £345.00
LEICA MOTORWINDER AND STRAP FOR R6 ETC...MINT BOXED £145.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS...NEW UNUSED £1,895.00

Medium & Large Format

HASSELBLAD 40mm f4 DISTAGON T* CFE...MINT BOXED £1,295.00
HASSELBLAD 150mm f4 SONNAR T* Cfi...MINT BOXED £499.00
HASSELBLAD PM 45...MINT BOXED £265.00
HASSELBLAD PM 90...MINT BOXED £225.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER...MINT BOXED £325.00
BRONICA 50mm F2.8 ZENZANON MC...EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS...MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC...MINT BOXED £99.00
BRONICA 150mm F3.5 ZENZANON E MC...MINT £89.00
BRONICA 150mm F4 E...MINT- £89.00
BRONICA ETRSI 120 BACK...MINT BOXED £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC...MINT BOXED £59.00
BRONICA AEII METERED PRISM...EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI...MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI...EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC...MINT- £75.00
BRONICA SPEEDGRIP FOR ETRS/ETRSI...MINT- £45.00
BRONICA MOTOR WINDER E...EXC+++ £89.00
BRONICA 150mm F3.5 ZENZANON S...MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF...MINT-BOXED £345.00
BRONICA 50mm f3.5 PS LENS & CASE...MINT-BOXED £199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ...MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ...MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ...MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE...MINT-BOXED £199.00
BRONICA PRISM ME METERED FOR SQA/SQAI...MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI...MINT- £69.00
MAMIYA 6 BODY...MINT- £775.00
MAMIYA 6 MF WITH 75mm f3.5 LENS VIRTUALY UNUSED...MINT £875.00
MAMIYA 50mm f4 "G" LENS FOR MAMIYA 6...MINT BOXED £399.00
MAMIYA 150mm F4.5 "G" WITH HOOD...MINT BOXED £365.00
MAMIYA 43mm F4.5 WITH FINDER & HOOD FOR 7/7II...MINT BOXED £799.00
MAMIYA 150mm F4.5 WITH HOOD FOR 7/7II...MINT BOXED £395.00
MAMIYA 150mm F4.5 + HOOD FOR MAMIYA 7/7II...MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ...MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ...MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F...MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645...MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB...MINT £169.00
MAMIYA 220 BACK FOR RZ 67...MINT- £95.00
PENTAX 55mm F3.5 TAKUMAR SMC FOR 6X7...MINT- £195.00
PENTAX 55mm F2.8 FOR PENTAX 645...MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD...MINT- £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008...MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7...MINT-BOXED £75.00
YASHICAMAT 124G FIT SUN TELE ADAPTOR KIT...MINT CASED £55.00
YASHICAMAT 124G WIDE ANGLE ADAPTOR KIT...MINT-CASED £85.00
YASHICAMAT 124G TWIN LENS REFLEX CAMERA...NEW UNUSED £299.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY COMPLETE WITH STRAP & MANUAL...MINT-BOXED £375.00
NIKON 10.5mm F2.8 "G" IF-ED AF DX FISHEYE LENS...MINT BOXED £425.00
NIKON 20mm f2.8 A/F "D"...MINT BOXED £295.00
NIKON 50mm F1.8 A/F...MINT- £69.00
NIKON 50mmF1.8 A/F "D"...MINT-BOXED £79.00
NIKON 50mm F1.8 "G" AF-S LENS...MINT BOXED £129.00
NIKON 50mm f1.4 A/F "D"...MINT BOXED £195.00
NIKON 60mm F2.8 A/F D...MINT BOXED £225.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR...MINT BOXED £275.00
NIKON 85mm F3.5 MICRO NIKKOR G ED AF-S VR DX +...MINT CASED £295.00
NIKON 105mm f2.8 A/F MICRO NIKKOR...MINT £295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW...MINT BOXED AS NEW £875.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX...MINT BOXED £495.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR...MINT BOXED AS NEW £299.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR...MINT CASED £289.00
NIKON 16 - 80mm f2.8-4 G ED DX AF-S VIBRATION RED...MINT BOXED £699.00
NIKON 17 - 35mm f2.8 D IF AF-S SUPERB LENS...MINT-CASED £795.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD...MINT-CASED £465.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD...MINT- BOXED £499.00
NIKON 18 - 35mm f3.5/4.5 A/F D ED IF...MINT BOXED £275.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FILT + HOOD...MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX ED AF-S VR...MINT+HOOD £129.00
NIKON 24 - 70mm F2.8 "G" IF - ED AF-S...MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f3.5/4.5 ED AF-S VR LATEST...MINT BOXED £295.00
NIKON 24 - 120mm f3.5/4.5 "G" ED IF AF-S VR...MINT BOXED £199.00
NIKON 28 - 105mm f3.5/4.5 A/F D WITH HB18 HOOD...MINT-BOXED £165.00
NIKON 28 - 300mm f3.5/5.6 G ED AF-S VR LATEST...MINT BOXED £499.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO...MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD...MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR...MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S...MINT BOXED £89.00
NIKON 70 - 200mm f2.8 IF-ED AF-S VR MK II LATEST...MINT BOXED £1,195.00
NIKON 75 - 300mm F4.5/5.6 A/F D WITH HOOD + CASE...MINT- BOXED £125.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VR...MINT BOXED £315.00
NIKON 80 - 400mm F4 "D" ED AF VIB RED VR...MINT BOXED £695.00
NIKON TC17E MKII 1.7X TELECONVERTER...MINT BOXED £225.00
NIKON TC20E AF-1 2.0X TELECONVERTER...MINT-BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER...MINT- £195.00
NIKON TC20E III AF-S TELECONVERTER LATEST MKIII...MINT BOXED £265.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT...MINT BOXED £69.00
SIGMA 30mm F1.4 EX DC HSM NIKON FIT...MINT BOXED AS NEW £199.00
SIGMA 50mm F2.8 MACRO EX A/F "D"...MINT BOXED £145.00
SIGMA 105mm f2.8 EX MACRO...MINT CASED £175.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM...MINT BOXED £245.00
SIGMA 12 - 24mm F4.5/5.6 EX DG HSM II LATEST MODEL...MINT BOXED £445.00
SIGMA 15 - 30mm F3.5/4.5 EX DG ASPHERICAL & HOOD...MINT BOXED £199.00
SIGMA 17 - 35mm F2.8/4 EX ASHERICAL...EXC++BOXED £159.00
SIGMA 50 - 500mm F4.5/6.3 DG HSM OPT/STAB O/S...MINT-BOXED £699.00
SIGMA 70 - 200mm F2.8 MKII APO EX DG MACRO...MINT BOXED £395.00
SIGMA 135 - 400mm F4.5/5.6 "D" APO...EXC++ £275.00
SIGMA 150 - 500mm f5.6/6.3 DG HSM OS STABILISER...MINT BOXED £485.00
TAMRON 17 - 50mm F2.8 XR DI II VC WITH MOTOR...MINT BOXED £265.00
TAMRON 18 - 200mm F3.5/6.3 IF ASPHERIC XR DI II...MINT BOXED £89.00
TAMRON 28 - 75mm f2.8 IF SP XR Di MACRO + HOOD...MINT- £195.00
TAMRON 28 - 300mm F3.5/6.3 I/F LD DI ASPHERIC VC...MINT+HOOD £299.00
TAMRON 55 - 200mm F4/5.6 LD MACRI DI II...MINT BOXED £99.00
TOKINA 12 - 24mm F4 IF DX ASPHERICAL AT-X PRO...MINT+HOOD £299.00
TOKINA 16 - 50mm F2.8 ASPHERICAL AT-X PRO DX...MINT BOXED £275.00
TOKINA 300mm f2.8 AT-X SD PRO WITH HOOD...MINT- £595.00

Nikon Manual

NIKON F3 HP BODY SUPERB CONDITION...MINT-CASED £395.00
NIKON F3 BODY...EXC++ £275.00
NIKON F3 HP BODY...EXC++ £199.00
NIKON F2A BLACK BODY BODY...MINT-BOXED £365.00
NIKON F2 PHOTOMIC BODY CHROME...MINT- £275.00
NIKON FM2N BLACK BODY...EXC++ £195.00
NIKON FM2N CHROME...MINT- £225.00
NIKON FE2 BODY CHROME...EXC++ £145.00
NIKON FE2 BLACK BODY...EXC++ £145.00
NIKON FE CHROME BODY...MINT- £125.00
NIKKORMAT FT2 CHROME BODY...MINT-- £165.00
NIKON F3 CF 20 BERGUNDY CASE FOR F3...MINT- £69.00
NIKON 24mm F2.8 AIS...MINT- £195.00
NIKON 28mm F2.8 AIS...MINT- £165.00
NIKON 28mm F3.5 AIS...MINT- £125.00
NIKON 45mm F2.8 GN NIKKOR...MINT- £199.00
NIKON 50mm F1.2 AIS...MINT- £395.00
NIKON 55mm F1.2 AI...MINT £365.00
NIKON 50mm F1.8 AIS SER E...MINT- £59.00
NIKON 50mm f1.4 AI...MINT- £159.00
NIKON 55mm F2.8 MICRO NIKKOR AIS...MINT- £159.00
NIKON 85mm F1.4 AIS...MINT CASED £575.00
NIKON 85mm f2 AIS SUPERB PORTRAIT LENS...MINT £225.00
NIKON 105mm F1.8 AIS...EXC+++ £299.00
NIKON 105mm F1.8 AIS SUPERB LENS...MINT £375.00
NIKON 105mm F2.8 AIS MICRO NIKKOR...MINT BOXED £395.00
NIKON 105mm F2.8 AIS MICRO NIKKOR...MINT £325.00
NIKON 105mm F4 AIS MICRO NIKKOR...MINT- £275.00
NIKON 200mm F4 AIS MICRO NIKKOR...EXC+++CASE £295.00
NIKON 200mm F4 NIKKOR Q...MINT-CASED £95.00
NIKON 200mm F5.6 MEDICAL NIKKOR + POWER PACK...MINT BOXED £475.00
TAMRON 300m F2.8 SP ID LF WITH TAM 1.4 EXTENDER...EXC++ £495.00
NIKON 500mm F8 MIRROR LENS WITH FILTER SET...MINT CASED £299.00
NIKON 28 - 85mm f3.5/4.5 AIS SUPRB MANUAL ZOOM...MINT- £165.00
NIKON 35 - 70mm F3.3/4.5 ZOOM NIKKOR MACRO AIS...MINT- £169.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO...MINT BOXED £195.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO...EXC++ £139.00
NIKON 35 - 135 F3.5/4.5 AIS...MINT- £149.00
NIKON 35 - 135 F3.5/4.5 AIS...EXC+ £125.00
NIKON 43 - 86mm F3.5 AI ZOOM...EXC++ £69.00
NIKON 70 - 210mm F4.5/5.6 NIKKOR...MINT-BOXED £65.00
NIKON 75 - 150mm F3.5 SERIES E ZOOM TELEPHOTO...MINT- £75.00
NIKON PK13 AUTO EXTENSION RING...MINT-BOXED £55.00
NIKON PK12 AUTO EXTENSION RING...EXC++ £49.00
NIKON PK11 AUTO EXTENSION RING...MINT £49.00
NIKON TC 200 CONVERTER...MINT £69.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2...EXC++ £99.00
NIKON SB 16 FLASH FOR F3...EXC++ £65.00

Olympus Manual

OLYMPUS OM4 BODY BLACK REALLY NICE CONDITION...MINT-CASED £295.00
OLYMPUS OM2SP SPOT BODY COMP WITH CASE...EXC+CASED £99.00
OLYMPUS OM2 BLACK...EXC+ £99.00
OLYMPUS OM2 BODY CHROME...MINT-BOXED £110.00
OLYMPUS 21mm f2 ZUIKO SUPERB LENS...MINT £595.00
OLYMPUS 24mm F2.8 ZUIKO WITH HOOD...MINT BOXED + HOOD £195.00
OLYMPUS 28mm f2 ZUIKO...MINT- £195.00
OLYMPUS 28mm F2.8 ZUIKO...EXC++BOXED £55.00
OLYMPUS 28mm F3.5 ZUIKO...MINT-CASED £39.00
OLYMPUS 35mm F2.8 SHIFT CONTROL PC LENS...MINT £345.00
OLYMPUS 35mm F2.8 ZUIKO...MINT- £69.00
OLYMPUS 50mm F1.8 ZUIKO...MINT BOXED £55.00
OLYMPUS 50mm F1.8 ZUIKO...MINT £45.00
OLYMPUS 50mm F3.5 MACRO...MINT- £129.00
OLYMPUS 90mm f2 ZUIKO SUPERB LENS...MINT £675.00
OLYMPUS 135mm f2.8 ZUIKO...MINT BOXED £95.00
OLYMPUS 135mm F3.5 ZUIKO...MINT-CASED £49.00
OLYMPUS 300mm f4.5 ZUIKO...MINT-BOXED £199.00
OLYMPUS 28 - 48mm F4 ZUIKO...EXC++BOXED £69.00
OLYMPUS 35 - 70mm F3.5/4.5 ZUIKO...MINT £89.00
OLYMPUS 35 - 70mm F4 ZUIKO...MINT- £75.00
OLYMPUS 75-150mm F4 ZUIKO...MINT £69.00
OLYMPUS EXT TUBE 14mm, 25mm...MINT- £55.00
OLYMPUS VARIMAGNI FINDER...MINT BOXED £59.00

wanted...

We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables. We will buy for cash from you, or we are happy to sell on your behalf on a commission basis. Best prices paid. We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.

Visitors are welcome, please phone for an appointment. PO Box 1052, Cottenham, Cambridge, CB24 8WU

Fax: 01954 252 352 email: sales@camtechuk.com

wex photographic

Retailer of the Year, Gold Service Award winner 2015 and Best Online Retailer 2002-2013. Good Service Awards winner 2008-2015.

THE WEX PROMISE: Over 16,000 Products | Free Delivery on £50 or over** | 30-Day Returns Policy†

Nikon

D3300
Black, Red or Grey

24.2 megapixels | 5.0 fps | 1080p movie mode | £20 CASHBACK*

D3300 Body £248

D3300 Body £248
£228 Inc. £20 Cashback*

D3200 Body..... **£237**
D3200 + 18-55mm f3.5-5.6 VR II..... **£279**

D5500
Black or Red

24.2 megapixels | 5.0 fps | 1080p movie mode | £50 CASHBACK*

D5500 Body £499

D5500 Body £499
£449 Inc. £50 Cashback*

D5300 Body..... £389
£349 Inc. £40 Cashback*.....

D7100

24.1 megapixels | 6.0 fps | 1080p movie mode

D7100 From £619

D7100 Body **£619**
D7100 + 18-105mm VR **£799**

CUSTOMER REVIEW: D7100 Body
'Quality bit of kit! Love it!'
Fang! – Warwickshire

D7200

24.2 megapixels | 6.0 fps | 1080p movie mode

D7200 From £752

D7200 Body **£752**
D7200 + 18-105mm **£889**

Read our D7200 review on our blog at wex.co.uk/blog

D610

24.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS Sensor

D610 From £1029

D610 Body **£1029**
D610 + 24-85mm **£1499**

D750

24.3 megapixels | 6.5 fps | 1080p movie mode | Full Frame CMOS Sensor

D750 From £1499

D750 Body **£1499**
D750 + 24-85mm **£1716.98**
D750 + 24-120mm **£1999**

D810

36.3 megapixels | 5.0 fps | Full Frame CMOS Sensor

D810 From £2349

D810 Body **£2349**
D810A Body **£2699**

Read our D810 review on our blog at wex.co.uk/blog

D4s

16.2 megapixels | 11.0 fps | Full Frame CMOS Sensor

D4s Body £4449

D4s Body **£4449**

CUSTOMER REVIEW: D4s Body
'Spectacular Camera'
Charlie Delta – Hertfordshire

Nikon winter Cashback* offer ends 13.1.16

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

SONY

A7R II *Black*

42.4 megapixels | 5.0 fps | 4K Video

A7R II £2599

A7R II Body **£2599**
A7S II Body **£2499**
A7R Body **£999**
A7 II Body £1189
£1144 Inc. £100 Cashback*

A6000
Black or Silver

24.3 megapixels | 11.0 fps | 1080p movie mode | £50 CASHBACK*

A6000 From £439

A6000 Body £439
£389 Inc. £50 Cashback*
A6000 + 16-50mm PZ £489
£439 Inc. £50 Cashback*

A77 II

24.3 megapixels | 12.0 fps | 1080p movie mode

A77 II From £764

A77 II Body **£764**
A77 II + 16-50mm **£1199**
A58 + 18-55mm + 55-200mm **£399**

RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T*.....**£619**
Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T*.....**£1079**
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T*.....**£805**
Sony FE 70-200mm f4.0 G OSS.....**£1005**

RECOMMENDED LENSES:
Sony 70-400mm f4-5.6 G SSM II . **£1509**
Sony 70-300mm f4.5-5.6 G SSM . **£689**
Sony 28-75mm f2.8 SAM..... **£569**
Sony 35mm f1.8 DT SAM..... **£149**

Sony Cashback* offer ends 31.1.16

Panasonic

GH4

16.05 megapixels | 12.0 fps | 4K Video | £100 CASHBACK*

GH4 From £899

GH4 Body £899
£799 Inc. £100 Cashback*
GH4R Body £1049
£949 Inc. £100 Cashback*
G7 Body £467
£367 Inc. £100 Cashback*
G7 + 14-140mm £694
£594 Inc. £100 Cashback*

GX8
Silver or Black

20.03 megapixels | 8.0 fps | 4K Video | up to £150 CASHBACK*

GX8 From £789

GX8 Body £789
£739 Inc. £50 Cashback*
GX8 + 14-140mm £1139
£1019 Inc. £120 Cashback*
GX8 + 12-35mm £1449
£1349 Inc. £150 Cashback*
GX7 + 14-42mm **£433**
GX7 + 20mm **£499**

Panasonic Cashback* offer ends 25.1.16

OLYMPUS

OM-D E-M1
Black or silver

16.3 megapixels | 10.0 fps | 1080p movie mode | £100 CASHBACK* + FREE grip

OM-D E-M1 From £849

OM-D E-M1 Body £849
£749 Inc. £100 Cashback*
OM-D E-M1 + 12-50mm £999
£899 Inc. £100 Cashback*
OM-D E-M1 + 12-40mm **£1364**
OM-D E-M5 II Body **£769**
OM-D E-M5 II + 12-40mm **£1449**
OM-D E-M5 II + 12-50mm **£1070**
OM-D E-M10 + 14-150mm II
WEX EXCLUSIVE **£799**

E-M10 II
Black or Silver

16.3 megapixels | 8.5 fps

E-M10 II From £549

OM-D E-M10 II Body **£549**
OM-D E-M10 II + 14-42mm **£649**

RECOMMENDED LENSES:
Olympus 75mm f1.8.....£620
£520 Inc. £100 Cashback*.....
Olympus 60mm f2.8 Macro.....£349
£274 Inc. £75 Cashback*.....

Olympus Cashback* offer ends 31.1.16

PENTAX

K-3 II

24.3 megapixels | 8.3 fps | 1080p movie mode | FREE 50mm lens*

K-3 II From £749

K-3 II Body **£749**
K-3 II + 18-55mm **£829**
K-3 II + 18-135mm **£999**
K-3 II + 16-85mm **£999**
K-3 Body **£659**
K-3 + 18-135mm **£939**
K-50 **£339**
K-S1 from **£399**
K-S2 from **£529**

Pentax* offer ends 16.1.16

FUJIFILM

X-E2 *Black or Silver*

16.3 megapixels | 7.0 fps | FREE lens*

X-E2 From £499

X-E2 Body
+ Free lens **£499**
X-E2 + 18-55mm
+ Free lens **£689**
X-Pro1 **£452**
X-T1 Body £805
£730 Inc. £75 Cashback*
X-T1 + 18-135mm £1100
£1025 Inc. £75 Cashback
+ Free Grip*

X-T10
Black or Silver

16.3 megapixels | 8 fps | 1080p movie mode | £40 CASHBACK*

X-T10 From £450

X-T10 Body £450
£410 Inc. £40 Cashback*
X-T10 + 18-55mm + 55-200mm XF £999
£959 Inc. £40 Cashback*

FUJINON X-MOUNT LENSES:
90mm f2 R LM WR XF £637.50
£562.50 Inc. £75 Cashback*.....
56mm f1.2 APD XF £899
£824 Inc. £75 Cashback*.....

Fuji Free lens & Cashback* offer ends 11.1.16

“Love Wex. You can always be reassured you’re going to get great service and a great item at the best price. Thanks!”

S. Pradham – Essex

CALL CENTRE NOW OPEN SUNDAYS

01603 208761

Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

visit **www.wex.co.uk**

THE WEX PROMISE: Part-Exchange Available | Used items come with a 12-month warranty††

Canon PRO PARTNER

The new EOS 5DS – A revolution in resolution

The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

NEW **5DS** Body £2999
NEW **5DS R** Body £3199

50.6 megapixels | 5.0 fps | 1080p movie mode

5DS Body **£2840** | **5DS R** Body **£3040**

Up to £250 cashback* when bought with selected lenses. Offer ends 31.1.16
See www.wex.co.uk/canon5ds for details

Canon PRO

EOS 760D

24.7 megapixels | 5.0 fps | 1080p movie mode

£50 CASHBACK*

760D Body **£569**

760D Body £569
£519 Inc. £50 Cashback*
750D Body £479
£429 Inc. £50 Cashback*
750D +18-55mm £540
£490 Inc. £50 Cashback*
750D + 18-135mm £739
£689 Inc. £50 Cashback*

700D Body £389
£339 Inc. £50 Cashback* .....
700D + 18-55mm IS STM £459
£409 Inc. £50 Cashback* .....

Canon PRO

70D

20.2 megapixels | 7.0 fps | 1080p movie mode

£60 CASHBACK*

70D From **£699**

70D Body £699
£639 Inc. £60 Cashback*
70D + 18-55mm f3.5-5.6 IS STM £734
£674 Inc. £60 Cashback*
70D + 18-135mm f3.5-5.6 IS STM £939
£879 Inc. £60 Cashback*

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ ‘An excellent step up’
Adam – Portsmouth

Canon PRO

EOS 7D MkII

20.2 megapixels | 10.0 fps | 1080p movie mode

up to £250 CASHBACK† when bought with selected lenses

7D Mk II Body **£1299**

7D Mark II Body **£1299**

Canon PRO

EOS 6D

20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

£100 CASHBACK*

6D Body **£1119**

6D Body £1119
£1019 Inc. £100 Cashback*

Canon PRO

5D Mark III

22.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS sensor

up to £250 CASHBACK* when bought with selected lenses

5D Mark III Body **£2249**

5D Mark III Body **£2249**

CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera
★★★★★ ‘You haven’t got one? Get one!’
Roland – Northampton

Canon PRO

EOS 1Dx

18.1 megapixels | 12.0 fps | Full Frame CMOS sensor

1Dx Body **£4399**

1Dx Body **£4399**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ ‘...bought this as an upgrade to the 5D Mk 2 and have never looked back.’ *Dave – Cornwall*

Canon winter Cashback* offer ends 13.1.16
Canon lens bundle Cashback† offer ends on 31.1.16

Pre-Loved cameras

Quality used cameras, lenses and accessories with 12 months warranty*

www.wex.co.uk/pre-loved

*Excludes items marked as incomplete or for spares

Tripods

GITZO

GT3542L
- 178cm Max Height
- 16cm Min Height

Mountaineer Carbon eXact Tripod:
GT0532 ..... £309
GT1532 ..... £359
GT2542 ..... £599
GT3542L £709

Manfrotto Imagine More

MT190XPRO3
- 160cm Max Height
- 9cm Min Height

MT190XPRO3 ..... £129
MT190XPRO4 ..... £159
MT190CXPRO3 Carbon Fibre £229
MT190CXPRO4 Carbon Fibre £249
MT190XPRO3 + 496RC2 Ball Head £139

Manfrotto Imagine More

Befree Travel Tripod
- 144cm Max Height
- 34cm Min Height

Aluminium
Available in Black, Red, Green and Blue £139
Carbon Fibre £279

JOBY

Hybrid GP2B
- 1000g Max Load
- 25.7cm Height

Joby Tripods
Original £17
Hybrid £29
SLR Zoom ..... from £39
Focus GP-8 ..... from £79

Flashguns & Lighting Accessories

Canon Speedlites:
600EX-RT £429 £379 Inc. £50 Cashback*
430EX II £189

Macrolites:
MR-14EX II £499
MT-24EX £749

Nikon Speedlights:
SB700 £229
SB910 £339

Kits:
R1 Close-Up £415
R1C1 £555

SONY Flashguns:
HVL-F43M £275
HVL-F60AM £429

OLYMPUS Flashguns:
FL-300R £134.99
FL-600R £279

PENTAX Flashguns:
AF 540FGZ £349
AF 360FGZ £225

Metz Flashguns:
24 AF-1 £49.99
44 AF-1 £115
52 AF-1 £179
58 AF-2 £249

Macro flash:
15 MS-1 £249

SIGMA Flashguns:
EF 610 DG ST £99
EF 610 DG Super £149.99
EM-140 DG Macro Flash From £314.99

Nissin Flashguns:
MG8000 £349
Di700 ..... £159
Di866 Mark II ... £199

SUNPAK Flashguns:
PZ42X £99
PF30X £74.99

SEKONIC
Sekonic L-308s £139
Pro 478DR £299.99

GOSSEN
DigiPro F £159.99

PocketWizard
MiniTT1 £149
FlexTT5 £149
Plus III Set £199
PlusX Set £139.99

wex pro
Sand Bag £9.99
3m Background Support £99
Light Stands From £10.99
Softlite Reflector Kits Inc Honeycomb & Diffuser:
42cm £49
55cm £69
70cm £129

Rogue
FlashBender From £23.99

INTERFIT
Folding Softbox From £54.99
Reflector Bracket £24.99

westcott
Micro Apollo £25.99
Collapsible Umbrella Flash Kit £70

Lastolite
Ezybox Softbox £44.99
Ezybox Hotshoe From £89.99
EzyBalance Grey £19.99
Background Support £124.99
TriFlip Kits From £69.99
Urban Collapsible £165

Reflectors:
30cm £12.50
50cm £22.99
75cm £34.99
95cm £59
120cm £74.99

Off Camera flash Cord From £30.99

Tilthead £17.99

Terms and Conditions All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £8.95**. Sunday deliveries are charged at a rate £13**.(**Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. †Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. ††Applies to products sold in full working condition. Not applicable to items specifically described as “IN” or incomplete (ie. being sold for spares only).
Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2015.
***CASHBACKS** Are redeemed via product registration with the manufacturer. Please refer to our website for details.

Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm

wex photographic

Retailer of the Year, Gold Service Award winner 2015 and Best Online Retailer 2002-2014. Good Service Awards winner 2008-2015.

CALL CENTRE NOW OPEN SUNDAYS
01603 208761
Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm
visit www.wex.co.uk

Follow us on Twitter, Facebook, Google+ and Youtube for all the latest offers, reviews, news and advice!

DSLR Lenses

Canon PRO PARTNER

CANON LENSES

EF 20mm f2.8 USM £385
EF-S 24mm f2.8 Pancake £127
£107 Inc. £20 Cashback* .....
EF 28mm f1.8 USM £345
EF 16-35mm f4 L IS USM £682
£607 Inc. £75 Cashback* .....
EF 40mm f2.8 STM £118.97
£98.97 Inc. £20 Cashback* .....
EF 70-200mm f4 L IS USM £795
£720 Inc. £75 Cashback* .....
EF 50mm f2.5 Macro Lens £201
EF-S 55-250mm f4-5.6 IS STM £200
£180 Inc. £20 Cashback* .....
EF-S 60mm f2.8 USM Macro £305
£260 Inc. £45 Cashback* .....
EF 300mm f4.0 L IS USM £959
EF-S 10-22mm f3.5-4.5 USM £377
£332 Inc. £45 Cashback* .....
EF 11-24mm f4L USM £2799
EF-S 15-85mm f3.5-5.6 IS USM £509
EF-S 17-55mm f2.8 IS USM £519
£474 Inc. £45 Cashback* .....
EF-S 18-55mm f3.5-5.6 IS STM Lens £169
EF-S 18-135mm f3.5-5.6 IS STM £295
£275 Inc. £20 Cashback* .....
EF-S 18-200mm f3.5-5.6 IS £356
EF 24-70mm f2.8 L IS USM II £1400
EF 28-135mm f3.5-5.6 IS USM £359
EF 70-200mm f2.8L IS USM II £1499
EF 70-300mm f4.0-5.6 L IS USM £894
£784 Inc. £110 Cashback* .....
EF 100-400mm f4.5-5.6L IS USM II £1844
EF-S 10-18mm f4.5-5.6 IS STM £179
£159 Inc. £20 Cashback* .....
EF-S 55-250mm f4.5-5.6 IS STM £200
EF 16-35mm f2.8 L Mk II USM £1064
EF 24-70mm f4 L IS USM £675
£525 Inc. £150 Cashback* .....
EF 50mm f1.8 STM £97
EF 28-300mm f3.5-5.6 L IS USM £1795
EF 35mm f1.4L II USM £1799

Nikon

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye £549
14mm f2.8 D AF ED Lens £1199
20mm f1.8 G AF-S ED £579
24mm f1.4 G AF-S ED £1379
28mm f1.8 G AF-S £495
35mm f1.8 G ED AF-S £429
40mm f2.8 G AF-S DX Micro £185
45mm f2.8 D PC-E Micro £1393
50mm f2.8 G AF-S ED Micro £379
60mm f2.8 D AF Micro £368
58mm f1.4 G AF-S £1349
85mm f1.8 G AF-S £339
105mm f2.8 G AF-S VR IF ED Micro £659
135mm f2.0 D AF DC £1029
180mm f2.8 D AF IF-ED £695
200mm f4.0 AF Micro £1179
300mm f4.0E AF-S PF ED VR £1639
NEW 500mm f4.0E FL AF-S ED VR £8149
NEW 600mm f4.0E FL AF-S ED VR £9649
10-24mm f3.5-4.5 G AF-S DX £639
14-24mm f2.8 G ED AF-S £1315
NEW 16-80mm f2.8-4G ED AF-S DX VR £869
16-85mm f3.5-5.6 G ED AF-S DX VR £429
17-55mm f2.8 G ED DX AF-S IF £979
18-35mm f3.5-4.5G AF-S ED £519
18-105mm AF-S DX f3.5-5.6 G ED VR £195
18-140mm f3.5-5.6 G ED AF-S DX VR £429
18-200mm f3.5-5.6 G ED AF-S DX VR II £549
18-300mm f3.5-5.6 ED AF-S VR £669
24-70mm f2.8 G ED AF-S £1199
24-85mm f3.5-4.5 AF-S G ED VR £375
24-120mm f4 G AF-S ED VR £729
28-300mm f3.5-5.6 G ED AF-S VR £655
55-200mm f4.0-5.6 G AF-S ED DX VR II £254
55-300mm f4.5-5.6 G AF-S DX VR £269
70-200mm f2.8G ED AF-S VR II £1579
70-300mm f4.5-5.6 G ED AF-S IF VR £429
80-400mm f4.5-5.6 G ED AF-S VR £1799
NEW 24-70mm f2.8E AF-S ED VR £1849
NEW 200-500mm f5.6E AF-S ED VR £1179
NEW 24mm f1.8G AF-S ED £629

SIGMA

SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM £359
£284 Inc. £75 Cashback* .....
35mm f1.4 DG HSM £636
50mm f1.4 EX DG HSM £319
70mm f2.8 EX DG Macro £351
85mm f1.4 EX DG HSM £649
105mm f2.8 APO EX DG OS HSM Macro £379
150mm f2.8 EX DG OS HSM Macro £668
8-16mm f4.5-5.6 DC HSM £529
10-20mm f3.5 EX DC HSM £378
12-24mm f4.5-5.6 EX DG HSM II £569.97
£519.97 Inc. £50 Cashback* .....
17-70mm f2.8-4.0 DC OS HSM £329
18-200mm f3.5-6.3 DC OS HSM II £239
18-250mm f3.5-6.3 DC Macro OS HSM £299
18-300mm f3.6-6.3 C DC Macro OS HSM £369
24-70mm f2.8 IF EX DG HSM £599
50-150mm f2.8 EX DC APO OS HSM £739
70-200mm f2.8 EX DG OS HSM £799
120-300mm f2.8 OS £2609
120-400mm f4.5-5.6 DG OS HSM ..... From £639
150-500mm f5.0-6.3 DG OS HSM £699
150-600mm f5.0-6.3 S DG OS HSM £1299
24mm f1.4 DG HSM A £669
150-600mm f5-6.3 C DG OS HSM £849
£799 Inc. £50 Cashback* .....
24-35mm f2 DG HSM A £799

TAMRON

TAMRON LENSES - with 5 Year Warranty

180mm f3.5 Di SP AF Macro £579
10-24mm f3.5-4.5 Di II LD SP AF ASP IF £349
15-30mm f2.8 SP Di VC USD £849
16-300mm f3.5-6.3 Di II VC PZD Macro £399
18-270mm f3.5-6.3 Di II VC PZD £269
24-70mm f2.8 Di VC USD SP £679
28-300mm f3.5-6.3 Di VC PZD £529
70-200mm f2.8 Di VC USD £929
150-600mm f5-6.3 SP Di VC USD £799

Canon winter Cashback* offer ends 13.1.16
Sigma Cashback* offer ends 31.1.16

For Canon-fit Tamron, Sigma or Samyang lenses, visit our website

Photo Bags & Rucksacks

Lowepro

Whistler BP 350 AW Backpack

Perfect for carrying a pro DSLR with lens attached, 4-6 additional lenses, a flashgun and accessories.

Whistler:
BP 350 AW £257
BP 450 AW £286

Photo Sport BP 200 AW *Black*

Perfect for carrying a DSLR with lens attached, an additional lens, flash, accessories, a 2-litre hydration reservoir (not included), plus extra gear such as a bike helmet, jacket, snacks and a compact tripod.

Photo Sport BP:
200 AW £118
300 AW £147

Manfrotto Imagine More

Manfrotto Pro Light 3N1 Backpacks

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 3-4 additional lenses, a flashgun and iPad/tablet.

3N1-25 ..... £139
3N1-35 ..... £159

tamrac

Anvil Slim Professional Backpack

Anvil:
Anvil Slim £189.99
Anvil Super £189.99
Anvil Pro £209.99

Billingham

Hadley Pro Original *Khaki*

Canvas/Leather: *Khaki, Black*
FibreNyte/Leather: *Khaki, Sage, Black.*

Digital £109
Small £139
Large £154
Pro Original £169

Computing

Canon PRO PARTNER

PIXMA Pro 100S £375
PIXMA Pro 10S £529
PIXMA Pro 1 ..... £629

NEW Datacolor
Spyder 5 Pro £120
i1 Display Pro £159
ColorMunki Smile £67

Intuos5 Pro Professional Pen and Touch Tablet
Small £150
Medium £229
Large £319.99

Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website

Canon PRO PARTNER

16.1 megapixels, 65x optical zoom, 1080p movie mode — NEW
PowerShot G5 X
£585

20.2 megapixels, 4.2x optical zoom, 1080p movie mode — £25 CASHBACK*
PowerShot G7 X £372
£347 Inc. £25 Cashback*

12.8 megapixels, 5.0x optical zoom, 1080p movie mode — NEW
PowerShot G9 X
£399

PowerShot SX610 HS £129
PowerShot D30 ..... £194
PowerShot S120 ..... £200
PowerShot SX530 HS £209
£189 Inc. £20 Cashback* .....
PowerShot SX710 HS £199
PowerShot G16 ..... £289
PowerShot SX60 HS £299
£274 Inc. £25 Cashback* .....
PowerShot G1 X Mark II £464
£434 Inc. £30 Cashback* .....

Canon Cashback* offer ends 13.1.16

RICOH

WG-30
Red or Black £169

Ricoh GR II
16.2 Megapixel with fixed f2.8 GR lens £499

Panasonic

Black or Silver

24x optical zoom — £50 CASHBACK*
Lumix LX100 £519
£469 Inc. £50 Cashback*

18.1 megapixels — £40 CASHBACK*
Lumix TZ60 £219
£179 Inc. £40 Cashback*

20.1 megapixels — £50 CASHBACK*
Lumix DMC-FZ1000 £589
£539 Inc. £50 Cashback*

Lumix FZ72 ..... £196
£166 Inc. £30 Cashback* .....
Lumix TZ57 ..... £159
£139 Inc. £20 Cashback* .....
Lumix TZ70 ..... £260
£220 Inc. £40 Cashback* .....
Lumix FZ200 ..... £279
£249 Inc. £30 Cashback* .....

Panasonic Cashback* offer ends 25.1.16

OLYMPUS

Stylus TG-4
£279

Stylus SP-100EE £225
Stylus Tough TG-860 *Black, Silver & White* £184
Stylus 1s £379

SONY *Black*

18.2 megapixels, 30.0x optical zoom, 1080p movie mode — £30 CASHBACK*
Cyber-Shot HX90V £309
£279 Inc. £30 Cashback*

Cyber-Shot RX10 II £1093
£1043 Inc. £50 Cashback* .....
Cyber-Shot RX10 ..... £539
£489 Inc. £50 Cashback* .....
Cyber-Shot RX100 IV £759
£709 Inc. £50 Cashback* .....
Cyber-Shot RX100 III £569
£519 Inc. £50 Cashback* .....
Cyber-Shot RX100 II £349
Cyber-shot HX400 ..... £294
£254 Inc. £40 Cashback* .....
Cyber-shot WX500 ..... £244

Sony Cashback* offer ends 31.1.16

FUJIFILM

Black or Silver

16.3 megapixels, APS-C size sensor
FinePix X100T £796

12.0 megapixels, 4x optical zoom
FinePix X30 £284

FinePix S9200 ..... £169
FinePix S1 ..... £279
FinePix S9800 ..... £178.99
FinePix XP80 *Purple and Black* £124
XQ2 *Silver and Black* £249

Nikon

Black

83x optical zoom, 16.0 megapixels
Coolpix P900 £499

DJI

DJI Quadcopter Drones
From £600

*GoPro available separately

FREE delivery on orders over £50**

**Based on a 4-day delivery service, UK only.

MR CAD IS NOW IN OUR 55TH YEAR OF TRADING

Mr CAD

The Part-Exchange Specialist

SHEET FILM

BLACK & WHITE

IMAGO DIRECT

POSITIVE R/C B&W
ON A MELINEX BASE

5X4 25 SHEETS £24
5X7 25 SHEETS £30
10X8 25 SHEETS £59
11X14 10 SHEETS£52

FOMAPAN B&W

5X4 50 SHEETS
100asa £27
200asa £31
400asa £31
5X7 50 SHEETS
100asa £50
200asa £53
400asa £53
10X8 50 SHEETS
100asa £106
200asa £122
400asa £122

ROLLEI LITH

5X4 10 SHEETS £15

ROLLEI ORTHO

6X9 25 SHEETS £21

ROLLEI INFRARED

5X4 25 SHEETS £37

10X8 + 5X4 COLOUR

FUJI 160NS
20 SHEETS 01/16
10x8 £200

KODAK EKTAR 100
10 SHEETS - 11/14
10 X8 £146

KODAK PORTRA 160
10 SHEETS - 08/13
10X8 £160

KODAK PORTRA 400
10 SHEETS - 03/15
10X8 £175

5x4 FUJI 160NS£35
20 SHEETS 03/13

5x4 FUJI PROVIA 100F SLIDE £40
20 SHEETS 03/13

ROLLEI

BLACK & WHITE
A NEW WAY TO BUY
120MM OR 35MM

RPX 25 ASA
RPX 100 ASA
RPX 400 ASA
SUPERPAN 200ASA
ORTHO 25 ASA
RETRO 80 S ASA
RETRO 400 S ASA
INFRARED 400 ASA
ANY FILM £6
ANY 10 £58

IMPOSSIBLE POLAROID

TYPE 600 / SX70
IMAGE/SPECTRA
COLOUR
OR B&W
£16 EACH
2 FOR £31
3 FOR £43

POLAROID COLOUR OR B&W 10x8

10 Sheet Boxes
£129

POLAROID C3000+

250 Thermal Photo Prints with Ribbons for Digital Mini Portrait Thermal Photo Printers
£129

120MM FILM

FUJI VELVIA RVP 50ASA 120MM
DATED 01/14
10 ROLLS £55

FUJI 400H NEG FILM 400ASA 120MM
DATED 01/14
15 ROLLS £50
5 ROLLS £18

NEW SLIM UV M/C FILTERS

62mm - £10
67mm - £12
72mm - £14
77mm - £16
82mm - £16

PROXAR FILTERS

48,49,52 OR 55MM
CLOSE UP
+1, +2 & +3
EACH SET £20

PENTACON LEATHER LENS HARD CASES

INSIDE MEASUREMENTS
M1 75mm x 75mm
M3 70mm x 165mm
M4 85mm x 105mm
M6 95mm x 165mm
M8 105mm x 110mm
M10 125mm x 215mm
M11 125mm x 255mm
M12 125mm x 335mm
ANY 4 FOR £26

RARE LEICA GOLD COLLECTION

Leica M4-2 with 50mm f1.4 Summilux M Lens £6950

Leica R3 Electronic + 50mm f1.4 Summilux R £6000

MEDIUM FORMAT CAMERA'S

BRONICA

ETR 105mm f3.5 Zenzanon E £255
ETR 150mm f3.5 Zenzanon E £269
ETR 150mm f3.5 E MC Lens £149
ETR 150mm f3.5 Zenzanon £169
ETR 150mm f3.5 Zenzanon MC£219
ETR 150mm f3.5 PE Zenzanon £239
ETRSi 150mm f3.5 PE Lens £219
ETRSi 150mm f3.5 PE Lens £419
ETR 200mm f4.5 Zenzanon MC£299
ETRSi 250mm f5.6 PE Lens £199
ETR 50mm f2.8 E MC Lens £249
ETRSi 50mm f2.8 PE Lens £259
ETR 65mm f4 RF Zenzanon £199
ETR 75mm f2.8 MKI ETRS Lens £75
ETRSi 75mm f2.8 PE Lens £99
ETR Body - No Wind On Lever or Screen £79
Bronica ETRC Body £99
ETRS Body + WLF £159
ETRS Body + Focussing Screen and Wind On Lever £139
ETRS + 75mm f2.8, Plain Prism, Motordrive E + 6x4.5 Back £299
ETRSi Body + Foc Screen £129
Bronica ETRSi Body + WLF £199
ETRSi + 75mm f2.8 EII, 6x4.5 Back and Rotary Finder £479
ETRSi + 75mm f2.8 PE Lens + Prism Finder E - NO Back £299
ETRSi + 75mm f2.8 PE Lens + Prism Finder E - NO Back £299
ETRSi + 75mm f2.8 PE Lens, AE III Prism + NEW 6x4.5 R/F Back £550
ETRSi + 75mm f2.8 PE, Prism Finder E, 6x4.5 Back + Speedring £449ETRSi + 75mm f2.8 PE, 6x4.5 Back and WLF £459

MAMIYA M645

M645 145mm f4 Sekor SF £549
M645 150mm f2.8 A Lens £299
M645 150mm f3.5 Leaf Shutter£549
M645 150mm f3.5 Sekor C £169
M645 150mm f3.5N Lens £199
M645 200mm f4 Sekor C Lens£189
M645 210mm f4 Sekor C lens £185
M645 210mm f4 Sekor N C £199
M645 45mm f2.8 Sekor C £259
M645 50mm f4 Sekor C Shift £399
M645 55-110mm f4.5 Zoom £359
M645 70mm f2.8 C Lens £249
M645 AF 55-110mm f4.5 Lens £499
M645 Super + 80mm f2.8 C, 6x4.5 Back, Motordrive + Plain Prism£245

BRONICA SQ

SQ 105mm f3.5 Zenzanon S £349
SQ 150mm f3.5 S Lens £229
SQ 150mm f3.5 S Zenzanon £349
SQ 150mm f4 Zenzanon PS £369
SQ 200mm f4.5 S Lens £249
SQ 200mm f4.5 Zenzanon PS £519
SQ 50mm f3.5 Zenzanon PS £649
SQ 50mm f3.5 Zenzanon S £299
SQ 50mm f3.5 Zenzanon S £379
SQ 50mm f3.5 Zenzanon S £149
SQAi 65mm f4 PS £459
SQ Ai 135mm f4 PS Zenzanon£299
SQ B + 80mm f2.8 PS Lens, 45 Degree Prism + 6x6 Back £459
SQ Body (no Screen or Wi Finder) £119

MAMIYA RB

RB 127mm f3.8 Sekor C Lens £199
RB 140mm f4.5 Sekor C lens + Ext Tube 2 £499
RB 150mm f3.5 Sekor KL £399RB 150mm f4 Sekor SFC With 2 Discs £279
RB 150mm f4 Sekor SFC Lens With 3 Discs £389
RB 180mm f4.5 Sekor C lens £99
RB 180mm f4.5 Sekor C lens £199
RB 180mm f4.5 Sekor KL L-A Pro SD Lens £539
RB 250mm f4.5 C Lens £199
RB 250mm f4.5 C Lens £179
RB 360mm f6.3 Mamiya Sekor£449
RB 360mm f6.3 Sekor C lens £475
RB 500mm f8 Sekor C Lens with Solid Ali Case, Bracket + Hood£1100
RB 50mm f4.5 Sekor C Pro S £259
RB 65mm f4.5 Sekor C Pro S £249
RB 67 + 90mm f3.8, WLF + 6x4.5 Back + WLF £279
RB 67 Body - No Foc Screen £89
Mamiya RB 67 Pro S Body + 90mm f3.8, WLF & 6x4.5cms Back £349
RB 67 Pro S Body + Foc Screen + Revolving Adapter £189
RB 67 Pro SD Body & WLF £400
RB 67 Pro SD Body & WLF £499
RB 67 Pro SD Body + 127mm f3.5
RB 67 Pro SD Body + 90mm f3.5KL, WLF &6x7cms Motorised back £869
RB 90mm f3.5 KL L Pro SD £399
RB Pro S Body Only With R/F Adapter + Focussing Screen £189

MAMIYA RZ

RZ 140mm f4.5 M L A Macro M Floating Element Lens £399
RZ 140mm f4.5 Macro Sekor Z Lens with Extension Tubes 1 + 2 £499
RZ 150mm f3.5 Sekor Z Lens £199
RZ 180mm f4.5 Sekor WN £299
RZ 180mm f4.5 Sekor Z Lens £389
RZ 180mm f4.5 SW Sekor Z £359
RZ 210mm f4.5 APO Sekor Z £399
RZ 250mm f4.5 APO Sekor £499
RZ 250mm f4.5 Sekor Z Lens £450
RZ 250mm f5.6 Sekor Z Lens £299
RZ 350mm f5.6 Sekor Z APO £999
RZ 360mm f6 Sekor Z Lens £499
RZ 360mm f6 Sekor Z Lens £1099
RZ 50mm f4.5 Sekor Z Lens £439
RZ 50mm f4.5 Sekor Z Lens £399
RZ 65mm f4 L A - Floating Element Lens £399
RZ 65mm f4 W Sekor Lens £159
RZ 90mm f3.5 Sekor Z Lens £239
RZ 67 Body with WLF £299
RZ 67 MK I Body with WLF £279
RZ Pro II Body + WLF £359
RZ67 MK I Body,WLF + Back £399
RZ67 Pro II + 110mm f2.8, WLF and 6x7 Back £899
RZ67 Pro II + 127mm f3.5, WLF and 6x7 Pro II Bellows £795

HASSELBLAD

CZ135mm f5.6 Bellows Lens £349
CZ 150mm f2.8 Sonnar F Lens for 2000 FC With Lenshood £400
120mm f4 CF CZ Macro Planer£749
120mm f5.6 S Planar CZ Lens £399
135mm f5.6 S Planar C *T Coated £550
135mm f5.6 S Planar T*Coated£499
140-280mm f5.6 Varigon CF Schneider Zoom £2299
140-280mm f5.6 Varigon F 2000 Fit zoom lens £1699
150mm f2.8 Kiev 2000 fit Lens £500
150mm f4 C T* Lens £289
150mm f4 CZ C *T coated £449
150mm f4 Carl Zeiss Sonnar C *T Coated Black Lens £549
150mm f4 Carl Zeiss Sonnar C Chrome Lens £289
Hasselblad 150mm f4 Carl Zeiss Sonnar C T* Black Lens £389
150mm f4 CZ Sonnar C T* £299
150mm f4 CZ C T-Coated £299
150mm f4 Sonar CF Lens £899
250mm f4 T* Tele Tessar Lens for 2000FC £599
250mm f5.6 *T Sonnar C £429
250mm f5.6 CZ C Chrome £359
250mm f5.6 CZ C Chrome £299
250mm f5.6 CZ C T* Black £269
250mm f5.6 CZ CF Black £1099
250mm f5.6 Sonnar CF Black £799
250mm f5.6 T* C Lens £429
350mm f5.6 Tele Tessar C £1129
350mm f5.6 Tele Tessar C £999
40mm f4 Distagon CF T* Lens Inc UV Filter £1499
2000 FC/M Body + Screen - As Seen (Shutter Faulty) £199
500 C + 50mm f4 C T Chrome Lens, Chimney Prism, 12 On Back - Tatty but Fully Working £399
500 EL Chrome Body £199
500 EL Converted to 500 ELM £239
500 EL/M Black Body £299
500 ELX Body + Charger £459
500mm f8 Tele Tessar Lens £1100
50mm f2.8 Distagon F 2000FC £749
50mm f4 Carl Zeiss Distagon Black Lens ~As Seen £199
50mm f4 CZ Distagon BlackC F£699
50mm f4CZ Distagon CChromeE225
50mm f4 Carl Zeiss Distagon C T* Black Lens £499
50mm f4 CZ Distagon C T* £199
50mm f4 CZ Distagon C T* £299
Kiev 65mm f3.5 Hasselblad 2000 Series fit Lens £399

PENTAX 67

67 200mm f4 SMC Takumar £329
67 105mm f2.4 MK II SMC £189
67 135mm f4 SMC Macro £249
67 150mm f2.8 + case £199
67 150mm f2.8 SMC Takumar £269
67 165mm f2.8 SMC £349
67 165mm f4 Leaf Shutter £569
67 35mm f4.5 SMC FISHEYE £399
67 500mm f5.6 SMC Lens £1649
67 75mm f4.5 Lens inc Case £499
67 800mm f6.7 EDIF SMC M £4999
67 fit 300mm f4 MKI Takumar £299
67 fit 75mm f4.5Super Takumar£279
67 MK I Body + 75mm f4.5 + Prism £738
67 Auto Extension Tube Set £169
67 Auto Extension Tube No. 3 £49
Teleplus 2X Converter 67 Fit £99

LENSES CONTD:

300mm f5.6 Sch Symmar S £399
300mm f5.6 Schneider Symmar S Lens in Copal 3 Shutter £399
300mm f5.6 Sch Symmar S with Compur 3 Shutter-Linhof Tested£469
300mm f9 CookeApotalProcess£169
300mm f9 Nikon APO Nikkor £299
300mm f9 Ro/stock APO Ronar£799
360mm f5.5 SchTele Xenar £249
360mm f5.8 Rodenstock Tifenbildner Imagon + 2 x Diffusion Discs £399
360mm f8 Nikon ED TeleNikkor£899
360mm f9 Nikon APO Barrel £299

LARGE FORMAT CAMERA'S

Arca Swiss 5x4 Monorail £299
Cambo Legend Monorail £899
Cambo SCX Monorail £799
Cambo Masterplus 2 £1299
Devere Devon 5x4 Monorail £199
Horseman 5x4 LX Monorail £699
Horseman 5x4 Monorail with Extra Long Rail £975
Horseman 6x9cms Field Camera + 105mm f3.5 PS Lens + DDS £499
Horseman 970 Body + Focussing Screen £359
Linhof Kardan Colour 45S £399
Linhof Karden 5x4 Color 45S Monorail + New Bellows £399
Linhof Karden 5x4 Supercolor ST Monorail £269
Linhof 5x4 Monorail £199
Linhof Supercolour ST 5x4 £299
Sinar Wolf 5x4 £299
Sinar X 5x4 Monorail £1895
Sinar X 5x4 Monorail £1999
Sinar C 5x4 £1200
Sinar C 5x4 £799
Sinar Norma 5x4 £499
Sinar F2 5x4 £499
Sinar P Monorail £699
Sinar P2 5x4 £1899
Sinar 5x4 F Monorail + Panel£399
Toyo 10x8 MK II Field Camera Inc Lens Panel £799
Toyo 45A 5x4 Field Camera + 150mm f5.6 APO Symmar Lens + Bright Screen £1000
Toyo 45A II 5x4 Field Camera with Bright Screen + Lens Panel £599
Toyo Robos Monorail Inc Case£799
Toyo View G Monorail £499
Toyo View 5x4 Monorail £599

FLASH SYNC CABLES

ELINCHROME £16
2 FOR £30
BOWENS £16
2 FOR £26
MULTIBLITZ £15
2 FOR £26

NEW STUDIO FLASH

Fast Recycle
Built In Slave
Vari Power 5 Stops
230 Watt £99

24x24 Soft Box £26
90cm Octobox Softbox £50
Beauty Dish + Grid £50
Standard Reflector £16
Super Snoot + Grid £18
Barn Door Set + 4 Coloured Filters + Grid £28
4 Coloured Filters £15
105cm S/Thru Brolly £18
2 Head Carry Case £30

HELIOS MKII

£29.99

MULTIFINDER NEW

FOR DIGITAL AND RANGEFINDER CAMERA'S
35mm, 85mm AND 135mm

LARGE FORMAT LENSES GOODBYE SCHNEIDER AND ITS A GOOD BUY FROM US

10 1/4" Wollensak Apochromatic£69
10" f8 Gotar Large Lens £149
10.16 inch f9 Taylor Hobson Copying Lens £79
109mm f6.5 Dallmeyer Covers £59
125mm f6.3 Ensar Anastigmat £59
13 Inch (325mm) f10 Wray Lustrar Process Lens £99
13.5cm f6.3 Schneider lens £59
14 Inch / 356mm + Foc Mount £89
15 inch (380mm) f5.6 Wollensak Graflex Tele Optar Lens £199
16 Inch (400mm) f10 Wray APO Lustrar Process Lens £229
16.5 Inch f9.25 W A Brown Process lens £149
165mm f9 Weitwinkel Aristostigmat - Covers 5x4 + 5x7 £125
17 Inch - 430mm f6.8 Ross of London Telecentric £169
178mm f6.3 SOL Lens £69
184mm f4.5 Wray Lustrar £189
19.5cm f4.5Dogmar GoertzBerlin£99
203mm f7.7 Kodak Ektar Lens £99
20mm f3.2 Mikrometer Bellows Lens for Large Format £259
250mm f5.6 Rodenstock Imagon Lens with 3X Discs £495
4" f16 Aldis Anastigmat Lens £89
400mm f10 16" Wray Process Lens Lustrar in Wooden Box £229
42mm f2 Leitz Summar Lens - for Macro Work £399
5 1/2 " (137mm) f6.5 Dallmeyer Wide Angle Anastigmat Lens £69
5.5 Inch f7.7 Aldis Anastigmat Wide Angle Lens - No 173388 £89
500mm f5.5 Sch Tele Xenar £699
55mm f8 Sch Repro Claron £119
6 1/2 Inch f6.5 Watson + Sons Holostigmat Lens with Mount £89
6 Inch f9 Cooke Copying Lens £69
6" (152.4mm) f9 Cooke Copying£69
72mm f5.6 Schneider Super Angulon XL Lens £899
8 1/2 inch f4.5 Ilex Paragon Anastigmat Series 8 on Ilex No 4 Universal Shutter £169
8 1/2 inch f6.3 Ross of London Homocentric - Covers 12x10 £79
8" (200mm) f4.5DallmeyerSerac£109
9 1/2" f9 T/Hobson Cooke Apotal£89
WZFO Janpol Color 80mm f5.6 £30
89mm f6.3 Wray Anastigmat £99
90mm f5.6 Sch Super Angulon £499
90mm f6.8 Angulon Lens - DB Mounted - Covers 5x4 £139
90mm f6.8 Sch Super Angulon £499
90mm f8 Nikon SW Super WideE399
90mm f8 Sch Super Angulon £399
90mm f8 Schneider Super Angulon Lens on Sinar DB Panel £199
90mm f8 Schneider Super Angulon Lens - Filter Ring Damaged £299
120mm f5.6 Sch APO Symmar £399
120mm f8 Sch Super Angulon Lens + Prontor Pro 01 Shutter £529
121mm f8 Sch Super Angulon £299
135mm f10 Boyer of Paris APO £89
135mm f4.7 Schneider Xenar £49
135mm f5.6Symmar+DBShutter£129
135mm Tominon Lens on MP4 Polaroid Shutter £129
180mm f12.5 Rare Schneider Wide Angle Daaykar Lens £189
180mm f4.5 Mamiya Sekor on Linhof 6x9cm Panel £219
180mm f4.5 RodenstockRotelar£299
180mm f5.5 Linhof Tele Arton £239
180mm f5.6 Schneider Symmar£299
180mm f5.6 Schneider Symmar£199
180mm f5.6 Schneider Symmar£100
180mm f5.6 Schneider Symmar S with Prontor Pro Shutter £399
180mm f5.6 Sch Tele Arton £229
210m f5.6 Rodenstock Sironar £199
210mm f5.6R/stock APOSironar£799
210mm f5.6 RodenstockSironar£499
210mm f5.6 RodenstockSironar£249
210mm f5.6 Schneider Super Symmar HM Lens £799
210mm f5.6 Sch Symmar £199
210mm f5.6 Sch Symmar £229
210mm f5.6 Sch Symmar S £199
210mm f5.6 Schneider Symmar, Electronic Shutter £219
210mm f6.3 Osaka Commercial Lens- Covers 5x4 £220
210mm f8 Staeble Ultragon £169
210mm f9 Konica HexanonGRIIIE199
240mm f5.6 R/stock Sironar N £399
240mm f5.5 Sch Tele Arton £299
240mm f5.5 Sch Tele Arton £399
240mm f5.6 Nikon Nikkor W £499
240mm f5.6 RodenstockSironar£419
240mm f5.6 R/stock Sironar N £599
240mm f5.6 R/stock Sironar N £499
240mm f5.6 Sch Symmar Lens £299
240mm f5.6 Sch Symmar S £399
240mm f9 Graphic Kowa Lens £169
240mm f9 Nikon APO Nikkor £199
240mm f9 Rodenstock APO Ronar Copying Lens £79
240mm f9 Rodenstock APO Ronar DB Mounted Lens £149
300mm f5.6 R/stock Sironar N £499
300mm f5.6 R/stock Sironar N £399
300mm f5.6 Schneider Symmar Elec Shutter £399
300mm f5.6 Sch Symmar Lens £499
300mm f5.6 Sch Symmar Lens £299
300mm f5.6 Schneider Symmar in Compound Shutter £349

12-14 UPPER TACHBROOK STREET, LONDON SW1V 1SH ENGLAND
Tel: 020 8684 8282 Email: sales@mrcad.co.uk Web: www.mrcad.co.uk

PARKCameras

Visit our state of the art stores in Burgess Hill (West Sussex) **and Central London**

Visit our website for directions and opening times for both stores

Experts in photography · Unbeatable stock availability · Competitive low pricing · UK stock

Canon EOS 6D
Body only

20.2 MEGA PIXELS · 4.5 FPS · FULL FRAME · HD

SALE

IN STOCK AT **£932***

*You pay £1,132 & claim £200 back from Canon UK. Ends 13.01.15

£200 cashback

Canon EOS 5Ds
A revolution in resolution

50.6 MEGA PIXELS · FULL FRAME · CF + SD · Dual Card Slots

IN STOCK AT **£2,999**

Buy the EOS 5Ds & a selected Canon lens & receive up to £250 cashback

£250 cashback

Nikon D750
Body only

24.3 MEGA PIXELS · 6.5 FPS · 3.2" · HD

SALE

SALE PRICE **£1,349**

Regular price £1,499
Offer ends 04.01.2016

Save £150

Nikon D810
Body only

36.3 MEGA PIXELS · 7 FPS · 3.2" · HD

SEE WEBSITE FOR OUR LATEST LOW PRICE!

Add a Nikon MB-D12 battery grip for only **£284**

Canon EOS 700D + 18-55mm IS STM
+ 50mm f/1.8 STM + Lowepro Stealth Reporter D300AW

18.0 MEGA PIXELS · 5 FPS · HD

SALE

IN STOCK AT **£399***

*You pay £499 & claim £100 back from Canon UK. Ends 13.01.15

£100 cashback

Nikon D5500
+ 18-55mm VR II

24.2 MEGA PIXELS · 5 FPS · HD

IN STOCK AT **£519***

*You pay £569 & claim £50 back from Nikon UK. Ends 13.01.15

£50 cashback

Nikon D7200
Body only

24.2 MEGA PIXELS · 7 FPS · 3.2" · HD

IN STOCK AT **£752**

Buy the D7200 before 28.01.16 & claim a FREE MB-D15 grip from Nikon

FREE grip

Canon EOS M3

24.2 MEGA PIXELS

+ 18-55 IS STM	Viewfinder kit
£399.00	£579.00

FREE SanDisk 64GB SDXC card and Lowepro Edit 100 bag!

Canon EOS 750D

24.2 MEGA PIXELS · 5 FPS

SALE · **£100** cashback

Body Only	+ 18-55 IS STM
£379.00*	£440.00*

*Prices include **£100 cashback** from Canon. 14.10.15 - 13.01.16

Canon EOS 760D

24.2 MEGA PIXELS · 5 FPS

SALE · **£100** cashback

Body Only	See website for lenses
£469.00*	

*Price includes **£100 cashback** from Canon. 14.10.15 - 13.01.16

Nikon D610

24.2 MEGA PIXELS · 5 FPS

SALE · **FREE** grip

Body Only	+ 24-85 VR
£1,066.00	£1,497.00

Purchase before 28.01.15 & claim a **FREE MB-D14 battery grip**

Nikon D4s

36.3 MEGA PIXELS · 7 FPS

Our price	+ 24-70 f/2.8
£4,449.00	£3,518.00

Add a Nikon EN-EL18a spare battery for only £149.00

Nikon SB-700 Speedlite

£20 cashback

In stock at only **£209**

ends 04.01.2016

Canon EOS 70D

20.2 MEGA PIXELS · 7 FPS

£60 cashback

Body Only	+ 18-55 IS STM
£639.00*	£674.00*

*Prices include **£60 cashback** from Canon. 14.10.15 - 13.01.16

Canon EOS 7D Mark II

24.2 MEGA PIXELS · 10 FPS

£250 rebate

Body Only	Add a grip for £249.00
£1,299.00	

Purchase with the BG-E11 grip and get a rebate of up to £250!

Canon EOS 5D Mark III

22.3 MEGA PIXELS

Body Only	See website for lenses
£2,249.00	

*Prices include **£100 cashback** from Canon. 14.10.15 - 13.01.16

Canon SX710 HS

£40 cashback · SALE

In stock at **£159.00***

*Price includes **£40 cashback** from Canon. Ends 13.01.16

Canon G1X Mark II

£60 cashback · SALE

In stock at **£404.00***

*Price includes **£60 cashback** from Canon. Ends 13.01.16

Canon PowerShot G3X

£80 cashback · SALE

In stock at **£630.00***

*Price includes **£80 cashback** from Canon. Ends 13.01.16

NIKON LENSES

Prices updated DAILY!
See www.parkcameras.com/ap for details.

AF-G 10.5mm f/2.8G ED DX	£549.00
AF-D 14mm f/2.8D	£1,209.00
AF-D 16mm f/2.8D Fisheye	£625.00
AF-S 20mm f/1.8G ED	£629.00
AF-D 20mm f/2.8	£463.00
AF-D 24mm f/2.8D	£369.00
AF-S Nikkor 24mm f/1.4G	£1,379.00
AF-D 28mm f/2.8	£245.00
AF-S 28mm f/1.8G	£495.00
AF-S 35mm f/1.4G	£1,295.00
35mm f/2 AF Nikkor D	£255.00
AF-S 35mm f/1.8G ED	£429.00
AF-S 35mm f1.8G DX	£139.00
AF-S 40mm f/2.8G ED	£185.00
AF 50mm f/1.4D	£244.00
AF-S 50mm f/1.4G	£275.00
AF-D 50mm f/1.8	£109.00
AF-S 50mm f/1.8G	£140.00
AF-S 58mm f/1.4G	£1,135.00
AF-D 60mm f/2.8 Micro	£368.00
AF-S 60mm f/2.8G Micro ED	£369.00
AF-S 85mm f/3.5G DX	£375.00
AF-S 85mm f/1.8G	£349.00
AF-S 85mm f/1.4G	£1,149.00
AF-S 105mm f/2.8G VR	£619.00
AF-DC 105mm f/2 Nikkor	£805.00
AF-D 135mm f/2.0D	£1,029.00
AF-D 180mm f/2.8 IF ED	£695.00
AF-D 200mm f/4D IF ED	£1,179.00
AF-S 200mm f/2G ED VR II	£4,099.00
AF-S 300mm f/2.8G ED VR II	£3,999.00
AF-S 300mm f/4 D IF-ED	£1,029.00
AF-S 300mm f/4E PF ED VR	£1,639.00
AF-S 400mm f/2.8 FL ED VR	£10,399.00
AF-S 500mm f/4G ED VR	£5,849.00
AF-S 500mm f/4E FL ED VR	£8,149.00
AF-S 600mm f/4G ED VR	£6,899.99
AF-S 600mm f/4E FL ED VR	£9,649.00
AF-S 800mm f/5.6E FL ED VR	£13,994.00
AF-S 10-24mm f/3.5-4.5G	£639.00
AF-S 12-24mm f/4 G IF-ED	£859.00
AF-S 14-24mm f/2.8G ED	£1,315.00
AF-S 16-35mm f/4G ED VR	£829.00
AF-S 16-80mm f/2.8-4E ED VR	£869.00
AF-S 16-85mm f/3.5-5.6G	£429.00
AF-S 17-35mm f/2.8 IF ED	£1,499.00
AF-S 17-55mm f/2.8G DX	£979.00
AF-S 18-35mm f/3.5-4.5G	£519.00
AF-S 18-105mm VR	£204.00
AF-S 18-140mm ED VR DX	£459.00
AF-S 18-200mm ED DX VR II	£569.00
AF-S 18-300mm f/3.5-5.6 VR	£549.00
AF-S 24-70mm f/2.8G ED	£1,199.00
AF-S 24-85mm VR	£399.00
AF-S 24-120mm f/4G ED VR	£749.00
AF-S 28-300mm ED VR	£659.00
AF-S 55-200mm f/4-5.6G VR II	£229.00
AF-S 70-200mm f/2.8 VR II	£1,579.00
AF-S 70-200mm f/4.0 ED VR	£899.00
AF-S 70-300mm IF ED VR	£406.00
AF-D 80-400mm ED VR	£939.00
AF-S 80-400mm ED VR	£1,799.00
AF-S 200-400mm VR II	£4,899.00

CANON LENSES

For **DOUBLE CASHBACK SAVINGS** on selected Canon lenses, visit us instore, call 01444 23 70 60 or see www.parkcameras.com/ap

14mm f/2.8L II USM	£1,529.00
20mm f/2.8 USM	£385.00
24mm f/1.4L Mk II USM	£1,199.00
24mm f/2.8 IS USM	£455.00
EF-S 24mm f/2.8 STM	£129.00
28mm f/1.8 USM	£379.00
28mm f/2.8 IS USM	£389.00
35mm f/1.4L USM	£989.00
35mm f/1.4L II USM	£1,799.99
35mm f/2.0 IS USM	£399.00
40mm f/2.8 STM	£129.00
50mm f/1.2 L USM	£995.00
50mm f/1.4 USM	£237.00
50mm f/1.8 II	£88.00
50mm f/1.8 STM	£107.00
50mm f/2.5 Macro	£201.00
EF-S 60mm f/2.8 Macro	£314.00
MP-E 65mm f/2.8	£853.00
85mm f/1.2L II USM	£1,499.00
85mm f/1.8 USM	£237.00
100mm f/2 USM	£358.00
100mm f/2.8 USM Macro	£373.00
100mm f/2.8L Macro IS	£635.00
135mm f/2.0L USM	£699.00
180mm f/3.5L USM	£1,049.00
200mm f/2.0L IS USM	£4,399.00
200mm f/2.8L USM/2	£569.00
300mm f/2.8L USM IS II	£4,799.00
300mm f/4.0L USM IS	£959.00
400mm f/2.8L USM IS II	£7,698.00
400mm f/4.0 DO IS II	£6,999.00
400mm f/5.6L USM	£889.00
500mm f/4.0L IS MK II	£6,899.00
600mm f/4.0L IS MK II	£8,895.00
800mm f/5.6L IS USM	£9,899.00
TSE 17mm f/4.0L	£1,599.00
TSE 24mm f/3.5L II	£1,479.00
TSE 45mm f/2.8	£1,099.00
TSE 90mm f/2.8	£1,124.00
8-15mm f/4L Fisheye USM	£915.00
EF-S 10-18mm IS STM	£189.00
EF-S 10-22mm f/3.5-4.5	£410.00
EF 11-24mm f/4L USM	£2,799.00
EF-S 15-85mm f/3.5-5.6 IS	£531.00
16-35mm f/2.8L II USM	£1,064.00
16-35mm f/4.0L IS USM	£721.00
17-40mm f/4.0L USM	£549.00
EF-S 17-55mm f/2.8 IS USM	£532.00
EF-S 18-55 IS II (No packaging)	£79.00
EF-S 18-135mm IS STM	£329.00
EF-S 18-200mm f/3.5-5.6	£385.00
24-70mm f/2.8L II USM	£1,400.00
24-70mm f/4.0L IS USM	£699.00
24-105mm f/4.0L IS USM	£749.00
24-105mm (White Box)	£729.00
24-105mm f/3.5-5.6 IS STM	£375.00
28-300mm f/3.5-5.6L IS	£1,795.00
EF-S 55-250mm f/4-5.6 IS STM	£225.00
70-200mm f/2.8L IS II USM	£1,499.00
70-200mm f/2.8L USM	£945.00
70-200mm f/4.0L IS USM	£805.00
70-200mm f/4.0L USM	£459.00
70-300mm f/4.0-5.6 IS	£368.00
70-300mm f/4.0-5.6L IS USM	£904.00
70-300mm DO IS USM	£1,118.00
75-300mm f/4.0-5.6 III	£188.00
75-300mm f/4.0-5.6 III	£219.00
100-400mm L IS USM II	£1,899.00
200-400mm f/4.0L USM	£8,598.00
1.4x III Extender	£314.00
2x III Extender	£302.00
EF 12II Extension Tube	£79.99

SONY

Sony RX100 III

20.1 MEGA PIXELS · 2.9x

£50 cashback

In stock at	Add a Sony LCJ-RXF case for £69
£519.00*	

*You pay £569 & claim £50 back from Sony. 15.10.15 - 31.01.16

Sony RX10 II

20.2 MEGA PIXELS · 8.3x

£50 cashback

In stock at	Add a NP-FW50 battery for £64
£1,043.00	

*You pay £1,093 & claim £50 back from Sony. 15.10.15 - 31.01.16

Sony a6000

24.3 MEGA PIXELS · 11 FPS

£50 cashback

Body Only	+16-50mm
£389.00*	£439.00*

*Prices includes **£50 cashback** from Sony. 15.10.15 - 31.01.16

Sony a7 II

24.3 MEGA PIXELS · IS

£100 cashback

Body Only	+28-70mm
£1,089.00*	£1,549.00*

*Prices includes **£100 cashback** from Sony. 15.10.15 - 31.01.16

Sony a7R II

42.4 MEGA PIXELS · 4K

NOW IN STOCK at **£2,599**!!
See online for full details

Add the Sony VG-C2EM grip for only £279* when bought with

Sony a7S II

4K · 120 FPS

NOW IN STOCK at **£2,499**!!
See online for full details

12 months interest free credit available when ordering the a7S II

Watch our a7S II video at youtu.be/zC-JyS4kN_g

Your Life in HD

Redefined Photobook Quality
The hdbook Powered by Canon

from **£39.99**

www.parkcameras.com/hdbook

2 years' Interest Free Credit

available when you buy any Canon L-Series lens
Offer available by calling **01444 23 70 60** or visiting us in store.
Applicable between 05.11.15 & 13.01.16
subject to status

UP TO £200 CASHBACK AVAILABLE
on selected Sony digital cameras, camcorders & compact system cameras

SEE INSTORE OR ONLINE FOR FULL DETAILS

Follow us on Facebook, Twitter, Google+ and YouTube

for the latest news, product reviews, and competitions from Park Cameras

All prices include VAT @ 20%. For opening times and store addresses, visit www.ParkCameras.com/AP. All products are UK stock. E&OE. Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Visit our website - updated daily
www.parkcameras.com/ap
or e-mail us for sales advice using
sales@parkcameras.com

Call one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) **or Sunday** (11:00am - 4:30pm)
01444 23 70 60

What Digital Camera Amateur Photographer GOOD SERVICE AWARD 2015 GOLD

UK's largest independent photo store • Award winning customer service • Family owned & Run

SIGMA

Sigma EF 610 Super DG Flashgun
SALE
Canon fit **£69.99** | Nikon fit **£59.99**
Ask in store or see our website for deals on batteries

Sigma 30mm
f/1.4 DC HSM (Art)
SALE
£75 cashback
In stock at **£249.99***
See website for details
*Price includes **£75 cashback** from Sigma. Ends 31.01.16

Sigma 10-20mm
f/3.5 EX DC HSM
Save £35
SALE
In stock at **£339.99**
See website for details
Add a Sigma 82mm WR UV filter for only £69.99

Sigma 50-500mm
f/2.8 EX DC OS HSM
In stock at **£669.00**
See website for details
Add a Sigma 95mm protector filter for only £69.99

Sigma 150-600mm
f/5-6.3 DG OS HSM | Contemporary
SALE
In stock at **£784.99***
See website for details
Add a Sigma 95mm protector filter for only £69.99

Sigma 150-600mm
f/5-6.3 DG OS HSM Sport - Sigma
SALE
In stock at **£1,249.99***
See website for details
Add a Sigma 105mm WR UV filter for only £149.99

SALE SIGMA LENSES

Prices updated DAILY!
See **www.parkcameras.com/ap** for details.

18-35mm f/1.8 DC HSM	£589.99	50-500mm f/4.5-6.3 DG OS HSM	£659.99	77mm DG MC UV Filter	£19.99
18-250mm f/3.5-6.3 DC OS	from £269.99	70-200mm f/2.8 APO EX DG OS	£699.99	Sigma 82mm WR UV	£29.99
24-35mm f2 DG HSM Art	from £699.99	70-300mm f/4.0-5.6 DG Macro	£89.99	EF140 Macro Flashgun	from £279.99
24-70mm f/2.8 IF EX DG HSM	£539.99	150-500mm f/5.0-6.3 APO DG OS	£494.99		
24-105mm f/4 DG OS HSM	from £649.99	2x Tele Converter TC-2001	£279.00		

Olympus OMD-EM10 II
+ 14-42mm II
16.0 MEGA PIXELS | 8.5 FPS | HD
IN STOCK AT **£649**
Add an Olympus BLS-50 spare battery for only £49.99
NEW

Olympus OMD-EM5 II
Body Only
16.1 MEGA PIXELS | 10 FPS | IS | HD
IN STOCK FROM **£769**
£100 BONUS when bought with any Olympus accessory over £100 - see website!

Olympus TOUGH TG-4
16.0 MEGA PIXELS
FREE Case
Our Price **£282.00** | Add a Li-92B batt for £44
Receive a FREE Olympus Holder case worth £29.99 - quote the AP

Olympus E-M10
16.1 MEGA PIXELS | 8 FPS
SALE
Body Only **£369.00** | + 14-150 II **£599.00**
TEST & WOW! Test Drive this camera for free with Park Cameras

Olympus E-M1
16.3 MEGA PIXELS
Body Only **£849.00** | + 12-40mm **£1,386.00**
TEST & WOW! Test Drive this camera for free with Park Cameras

25mm f/1.8 **£239***
25mm f/1.8 **£149***
60mm f/2.8 **£274***
75mm f/1.8 **£609***
*Prices include cashback. See website for details.

Fujifilm X-T10
£40 cashback
16.3 MEGA PIXELS | 8 FPS
Body Only **£410.00*** | + 16-50mm II **£529.00***
*Prices include **£40 cashback** from Fujifilm. 30.10.15 - 11.01.16

Fujifilm X-Pro1
16.3 MEGA PIXELS | 8 FPS
Available from **£452.00***
See website for details
Add a spare Fujifilm NP-W126 battery for only £59.99

Fujifilm X-T1
£75 cashback
16.3 MEGA PIXELS | 16 FPS
Body Only **£730.00*** | + 18-55mm **£974.00**
*Prices include **£75 cashback** from Fujifilm. 30.10.15 - 11.01.16

For up to £375 on selected Fujifilm X-mount lenses, visit us in store or at **parkcameras.com**

Fujifilm XF 35mm f/1.4
In stock at £292.00*
*Price inc. £75 cashback
£75 CASHBACK

Visit our London or Burgess Hill stores to see the Leica range!

Leica D-LUX
(typ 109)
16.8 MEGA PIXELS | 4x
Now available in **Solid Gray** **£825.00**
See website for full details and to place an order

Leica V-LUX
(typ 114)
20.1 MEGA PIXELS | 4K
In stock at **£799.00**
See website for details
FREE Lexar 32GB Pro SD card (633x) with this camera!

Leica SL
(typ 601)
24 MEGA PIXELS | FULL FRAME
See website for latest availability & our latest price
Read our hands on review at **blog.parkcameras.com**

Leica X
(typ 113)
16 MEGA PIXELS | 35 mm f/1.7 ASPH
In stock at **£1,399.00**
See website for full details and to place an order

Leica M 240
24 MEGA PIXELS | HD
See web for latest price
FREE Lexar 32GB Pro SD card (633x) with this camera!

FOR THE LEICA RANGE OF LENSES AND NEW FILTERS, SEE IN STORE OR VISIT OUR WEBSITE

Panasonic LUMIX GX8
Up to **£150** cashback
20.3 MEGA PIXELS | IS | 4K | SD card | TILTABLE OLED VIEWFINDER
See website for latest low price!

Panasonic LUMIX GH4R
£100 cashback
16 MEGA PIXELS | LOGVIDEO RECORDING (V-LOG) | EXTENDED RECORDING TIME | 4K
Limited stock now available!
Cashback available 14.10.15- 25.01.16

Panasonic FZ330
4K | 24x
£30 cashback
Available from **£419.00***
See website for details
*Prices include **£30 cashback**
Available 14.10.15 - 13.01.16

Panasonic GX7
16 MEGA PIXELS
SALE £50 cashback
GX7 + 14-42 **£324.00*** | + 20mm **£449.00**
*Prices include **£50 cashback**
Available 14.10.15 - 13.01.16

Panasonic GH4
16 MEGA PIXELS | 4K
£50 cashback
Body Only **£849.00*** | + 14-140mm **£1,270.00**
*Prices include **£50 cashback**
Available 14.10.15 - 13.01.16

Pentax K-50
16 MEGA PIXELS
Body Only **£339.00** | + 18-55 WR **£375.00**
Add a Pentax SLR case for only £10 when bought with the K-50

Pentax K-S2
20 MEGA PIXELS
£100 off
See web for our latest low prices & discount code!
£100 instant discount if bought between 01.10.15 - 16.01.16

Pentax K-3 II
24 MEGA PIXELS
FREE lens
K-3 II Body **£699.00** | + 18-55mm **£789.00**
FREE 50mm f/1.8 lens if bought between 01.10.15 - 16.01.16

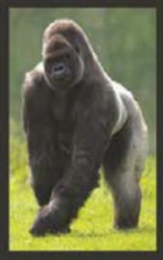
GoPro
SEE WEBSITE FOR GOPRO ACCESSORIES
Hero 4 Black **£320.00**
Hero 4 Session **£199.00**
Hero + LCD **£199.00**

WINTER SALE NOW ON!
For even more sale offers, visit us instore, call us on **01444 23 70 60** or see our website.

See what we love and follow us at
instagram.com/parkcameras
PARKCameras.com

Photographers on Safari

www.photographersonsafari.com
info@photographersonsafari.com



Golden Eagle Experience in Leicestershire 2016 Dates £99

April 10th, May 8th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs. £119

April 9th, May 7th; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.

Amazing Bat Photos & Learn Fill-in Flash Techniques £139

April 14th, 15th; Oxfordshire. Take amazing bat photos. Learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.

Big Cats at WHF, Smarden in Kent £155

April 2nd, April 23rd, April 30th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden in Kent - Specialist event 6 photographers - incl. Jaguar £199

March 31st, April 1st, 22nd, 29th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You wil see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

Gift Vouchers available for any Workshop or for any Monetary Value.

These Experiences make Wonderful Gifts for that Special Occasion.

Gorillas & African Safari Experience, Port Lympne £155

April 3rd, 24th, May 1st, 2nd; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, various Deer.

Birds of Prey Workshop, Bedford £99

April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey. £145

July 13, 14, 15; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. inside encloses with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts. £99

April 4, 25, 28; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets £225

June 5th, 12th, 20th, 23rd; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock £99

June 24th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography) £89

June 4th, 11th, 17th, 25th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland. £139

June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland. £139

June 14th, 21st, 27th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

Small Mammals, Insects & Reptiles NEW WORKSHOP £199

June 6, 7; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Locust, Beardeed Dragon, Scorpion, Tarantula, Snakes, Lizards etc.

Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl NEW WORKSHOP £139

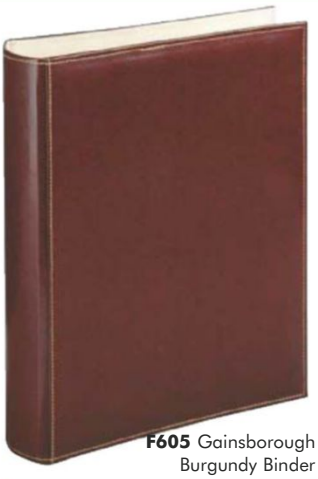
JUNE 2, 3; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.

For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access.
Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF

FOR THE 'REAL' PHOTOGRAPHER

CLAIM A LEATHER ARCHIVAL BINDER ALBUM

FREE!



F605 Gainsborough Burgundy Binder

High Quality Bonded Leather

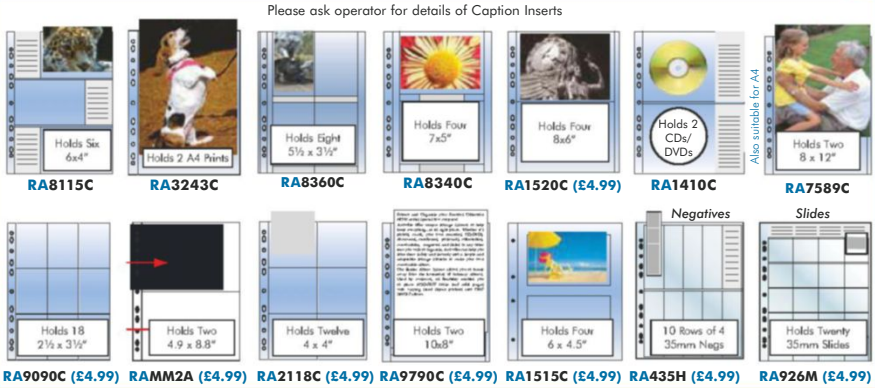
KDF605 Binder Album Set £65.85

1 PACK (10 SLEEVES) FROM ONLY £4.75 (see website for volume discounts)

CHOOSE YOUR ARROWFILE CRYSTAL CLEAR POCKET REFILL SLEEVES FROM BELOW

FREE from Chemical Softeners

Please ask operator for details of Caption Inserts



RA8115C | RA3243C | RA8360C | RA8340C | RA1520C (£4.99) | RA1410C | RA7589C

RA9090C (£4.99) | RAMM2A (£4.99) | RA2118C (£4.99) | RA9790C (£4.99) | RA1515C (£4.99) | RA435H (£4.99) | RA926M (£4.99)

Album Size: 338mm H x 286mm W x 70mm D. Capacity: up to 70 clear Refill Pages per album

This Multi-Purpose Archival Binder Organiser, where you choose the Pocket Refill Sleeves, can be yours **ABSOLUTELY FREE** - just order any refills for £25 or more. Even better - order any refill sleeves for £50 or more and Claim a Double Album Set **FREE***. Quote: **AP0116** and add FREE items to your basket online.

Arrowfile offers unique storage systems to help keep everything...in its right place. Whether it's photos, cards, your own creations, CD/DVDs, Documents, Certificates, Postcards, Collectables, Memorabilia, Negatives and Slides or any other item you wish to organise, Arrowfile can help you store them safely and securely into a simple and adaptable storage solution to make your own memorable album.

Our Binder Album System allows you to break away from the limitations of ordinary albums. Used by museums, its flexibility enables you to place **ACID-FREE** loose leaf refill pages with varying sized slip-in pockets into **ONE SINGLE** album.

Terms & Conditions: *Please note normal P&P applies £5.95 | Offer limited to one album per household | For overseas orders and non-mainland UK delivery please ring +44(0)1904 202150

SHOP ONLINE - WWW.ARROWFILE.COM/CDOFFER22 ADD **AP0116** in the promo code box

ORDER HOTLINE - 0844 855 2060 Please quote Special Offer code: **AP0116**

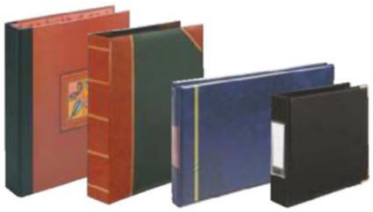
100% Money Back Guarantee

PROTECT, ORGANISE AND DISPLAY

ARCHIVAL STORAGE AND PRESENTATION SOLUTIONS FOR ALL YOUR NEEDS

arrowfile
The Collectable Storage Specialists

Suppliers to photographers, photographic and family history societies, schools, medical establishments, museums, businesses, as well as collectors, hobbyists and musicians.



Binder Albums with slipcases including Family History

Portfolios Ring Binders,Presenters, Cases & Archival Refill Sleeves

Archival Storage Boxes, Binder Files PLUS Indexing and Dividers

Digital Photo Slip-In Albums - 6x4", 6x4.5", 7x5", 8x6" & more -

Traditional Photoboard including Wedding Themed Albums

Pocket Refill Sleeves - Slides, Docs, Postcards, Photos, Stamps etc.

Stamp and Coin Storage - Binders, Sheets, Cases, Drawers

Photo Frames - Wood, Bronze and more!

Display Presentation Stands, Steps, Plates and Showcases

Display Presentation Cabinets and Cases

Viewing and Scanning Equipment

Photographic Accessories including Negative bags

CD/DVD Organisers, Zipper Wallets and Portfolios

Protective Sleeves and Covers for 7", 10" & 12" Vinyl Records

Vinyl Record Storage Cases

Digital Convertors & Players for Records

Visit Our Online shop and CLAIM 10% OFF any orders placed by 31 Jan 2015 - † Use Code: APDIS16

† Cannot be used with the above offer

Flash Foto Ltd T/A Arrowfile, 147 Churchill House, Stirling Way, WD6 2HP Reg No. 1561035

ffordes photographic

01463 783850

E: info@ffordes.com
F: 01463 782072

The Kirk, Wester Balblair, Beauly, Inverness. IV4 7BQ.

Shop On-Line 24/7 ■ Shop open Mon-Fri 9 till 5.30

Pay by Cash or Cheque plus... PayPal MasterCard VISA VISA DEBIT Maestro

Prices correct when compiled. E&OE.

IT'S SALE TIME AT FFORDES

NEW EQUIPMENT SALE

HUNDREDS OF LINES REDUCED TO CLEAR

New things added daily

– see web for updates

PRE-OWNED EQUIPMENT SALE

Hundreds of items reduced

Changing daily

– see web for updates

www.ffordes.com

www.ffordes.com

SITE UPDATED EVERY HOUR - 24 HOURS PER DAY

Used equipment *Specialists* since *1960*

- *Real* Shop
- *Real* Knowledge
- *Real* People
- *Real* Cameras

WANTED

YOUR EQUIPMENT

COMMISSION SALE ■ PART EXCHANGE ■ CASH

35MM, MEDIUM FORMAT, LARGE FORMAT, DIGITAL

Collection service available

All used equipment comes with 10 day approval & 6 month warranty

Ffordes Photographic

01463 783850 info@ffordes.com

"You just feel there's always someone there for you – to help you."

Loneliness swept over former Land Girl Zillah when she lost her husband Tommy after 64 years of marriage. "All of a sudden you realise you're alone, and that's it. That is when it hits."

The Silver Line helpline is open 24/7 and offers free and confidential information, friendship and advice. For Zillah it has been a lifeline, "You can pick up the phone and talk to someone, anytime of the day or night, and you're not alone.

We need YOUR help to be here for every older person who needs us.

To make a donation please call 0800 4 70 80 90 or return the coupon:

The Silver Line
helpline for older people
0800 4 70 80 90

Please return to: Fundraising, The Silver Line Helpline, 19-23 Featherstone Street, London EC1Y 8SL.

Name

Address

Telephone
(please include a number to allow us to confirm your security details)

Email

I enclose a cheque for £ _____ or

Please take a donation of £ _____ from my bank / credit card:

Valid from Expiry date Issue no
(if applicable)

☐ **Gift Aid Declaration** By ticking the box above you confirm that you would like The Silver Line to reclaim tax on your donation(s). You also confirm that you pay enough UK income or Capital Gains tax to cover all of your donations and understand that other taxes such as Council Tax and Vat do not qualify you for Gift Aid.

Charity no. 1147330 England and Wales, SCO44467 in Scotland

NOW ON!
Ends 8th February

cameraWORLD

WINTER SALE

- NEW & Second-Hand SALE
- 100's of clearance items
- End of line bargains
- Leading brand offers
- Exclusive deals
- First come, first served
- Visit cameraworld.co.uk

Do you have any unwanted photographic equipment?

WE BUY MORE...

QUOTE AP0901 FOR AN EXTRA £10
ON TOP OF OUR VALUATION

...Most Digital SLR's, Mirrorless Camera's, Advanced Compacts, Classic 35mm SLR's, Vintage Cameras, Medium Format Cameras, AF & MF Lenses, High Quality Camera Bags, Tripods & many accessories!

Dale Hawkins
Used Equipment Manager
Direct Line: **0207 467 9912**
Email: **dale@cameraworld.co.uk**

Dale, has over 30 years of experience in the photographic trade. He is particularly interested in the more serious and unusual photographic equipment, but he will consider pretty much anything!

Why not call for a chat? You may be surprised at how much your equipment is worth!

It really is as easy as... 1-2-3!

COMMISSION SALES: We can also sell your equipment for you for **only 15%** commission. Please call Dale for more information.

1. GET IN TOUCH
Give us a call and have a chat. Or fill out our simple form at www.cameraworld.co.uk/used

2. GET COLLECTED
Pop it in the post or we can collect it when convenient*
*Dependant on value.

3. GET PAID
Take advantage of one of our super Trade-Up Offers, or just take the money and ENJOY!

LONDON 0207 636 5005
14 Wells Street (just off Oxford Street),
London W1T 3PB

NOW BUYING!
TOP PRICES PAID

01245 255510 CHELMSFORD
High Chelmer Shopping Centre,
Chelmsford, Essex CM1 1XB

Goods and delivery services subject to stock and availability. Prices subject to change. Pictures are for illustration purposes only. All prices include VAT@ 20%. E. & O.E.

Dale PHOTOGRAPHIC .co.uk

Family run Independent supplier since 1985

Tel 0113 2454256

Visit us: 60-62 The Balcony, Merrion Centre, Leeds, LS2 8NG

Open Mon-Fri 9:30am - 5:00pm Saturday 9:30am - 4.00pm

Email: info@dalephotographic.co.uk

All our cameras are genuine UK stock - NEVER Grey Imports

Canon Professional Dealer

NEW 50 MegaPixel EOS 5Ds and 5Ds R

2Years 0% Finance on all L series Lenses

EOS 1DX Body - 2yrs 0%	£4,399	EOS 760D Body	£649	70-200mm f4 IS	£797	85mm f1.4	£237
£400 PX BONUS on 1DX - £400		EOS 700D + 18-135 STM	£668	70-200mm f2.8 L	£945	85mm f1.2L II	£1,499
EOS 5D Mk III plus a	£2,249	8-15mm f4 L Fisheye	£905	70-200mm f2.8 L IS II	£1,499	100mm Macro f2.8	£373
Free BG-E11 Grip		10-18mm f4.5-5.6 IS	£181	70-300mm f4-5.6 IS	£368	100mm Macro f2.8 L IS	£619
EOS 5D III + 24-70 f2.8 II	£3,699	11-24mm f4 L	£2,799	70-300mm f4-5.6 L IS	£894	300mm f4 L IS	£959
		16-35mm f4 L IS	£682	135mm f2	£679	300mm f2.8 L IS II	£4,654
EOS 5Ds + Free Grip	***£2,999***	16-35mm f2.8 L	£1,064	100-400mm f4.5-5.6L NEW	£1,849	400mm f4 DO IS II	£6,999
EOS 5Ds R + Free Grip	***£3,199***	17-40mm f4 L	£499	200-400mm f4 L IS 1.4x	£8,598	400mm f2.8 L IS II	£7,698
		17-55mm f2.8 IS	£502	24mm f2.8 IS	£429	500mm f4 L IS II	£6,898
EOS 7D Mk II	£1,299	24-70mm f4 L IS	£675	24mm f1.4 L II	£1,179	600mm f4 L IS II	£8,895
EOS 6D £100 Cash back	£1,139	24-70mm f2.8 L II	£1,400	35mm f2 IS	£399	800mm f5.6 L IS	£9,899
		24-105mm f4 IS	£749	35mm f1.4L II	£1,799	2x III WITH LONG PRIMES	FREE
EOS 70D £60 Cash back	£729	18-200mm IS	£356	50mm f1.4	£237	1.4x III £302 2xIII Extender	£314
EOS 70D + 18-135 STM	£939	70-200mm f4L	£439	50mm f1.2L	£995	600EX-RT Speedlite	£445

Nikon Professional Dealer

Chrismas Cash backs £50 on the D5500 and £20 on the D3300

D4S - D810 - D750 - D610 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

D4S Body	£4,399	D5500 + 18-55mm VRII	£569	70-300mm f4.5-5.6 VR	£399	200mm f2 G ED VR II	£4,099
2 YEAR UK WARRANTY		D5500 + 18-140mm	£699	80-400mm f4.5-5.6 AFD VR	£1,799	300mm f2.8 G VR II	£3,799
Df + 50mm f1.8	£1,999	D3300 +18-55mm VRII	£319	200-500mm f5.6E ED VR	£1,179	400mm f2.8 FL ED VR	£9,499
D810 Body £350 Px Bonus	£2,349	10-24mm f3.5-4.5 DX	£599	20mm f1.8 G	£539	500mm f4E FL ED VR	£8,149
D810 + 24-120mm f4	£2,999	14-24mm f2.8	£1,299	24mm f1.4 G	£1,379	600mm f4E FL ED VR	£9,649
D810 + 24-70mm f2.8	£3,579	16-35mm f4 VR	£795	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£12,995
D810 + 14-24mm f2.8	£3,679	16-85mm f3.5-5.6 VR DX	£399	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,479
D750 Body £150 PX Bonus	£1,499	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,295	PC-E 45mm f2.8	£1,399
D750 + 24-120mm f4	£1,877	18-140mm f3.5-5.6 VR	£419	50mm f1.8 G	£135	2x TC-20 E III Converter	£329
D610	£1,049	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£275	1.4x TC-14 E III Converter	£429
D610 + 24-120mm f4	£1,769	18-300mm f3.5-5.6 VR DX	£649	58mm f1.4 G	£1,135	SB910 Speedlight	£339
D7200 Body	£775	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£339	SB700 Speedlight	£229
D7200 +18-105mm VR	£929	24-120mm f4 VR	£729	85mm f1.4 G	£1,149	SB-R1C1 Commander	£549
D7100 Body	£619	28-300mm f3.5-5.6 VR	£649	NEW 300mm f4 EPFED VR	£1,639	SU-800 Comander Unit	£269
D7100 +18-105mm VR	£799	70-200mm f2.8 VR II	£1,578	105mm f2.8 Micro VR	£619	WT-5	£449
		70-200mm f4 VR	£859	85mm f3.5 Micro VR DX	£349	UK STOCK UK STOCK	

HASSELBLAD

H5D-40 Body Set	£7,795
H5D-40 + 80mm f2.8 Lens	£8,795
H5D-50	£13,995
H5D-50 Multi-Shot	£22,566
H5D-50c	£17,598
H5D-50c Wi-fi	£18,354
H5D-50c Multi-Shot	£26,779
H5D-60	£25,698
H5D-200 Multi-Shot	£27,858
H5D 50C + 28mm + 80mm	£19,554
CFV-50c Digital Back	£6,995

In store demo available. See Website for full list of Hasselblad lenses and accessories

Leica

S (type 007) Body	£12,200
S-E Body + 70mm S Lens	£7,995
M-P (type 240) Silver /Black	£4,749
M (type 240) Silver /Black	£4,299
Special Prices End 30.10.15	
Monochrom (type 246) Black	£5,950
Monochrom body Black	£4,250
T body + 23mm Lens	£2,249
T Body +18-56mm Lens	£2,299
X 2	£1,349
X Vario Silver/Black	£1,499
X (type 113) Silver/Black	£1,529
X-E (type 102)	£1,099
D-Lux (type 109)	£779
V-Lux (type 114)	£849
Q Camera Pre Order	£2,900

See Website for full list of Leica lenses and accessories

FUJIFILM

X-T1 + 18-135mm	£1,249
X-T1 + 18-55mm	£1,149
X-T1 Body	£842
X-T1 Graphite Body	£999
X100T Silver/Black	£839
X-Pro1 +18mm +27mm	£649
X30 Silver/Black	£329
XF 16-55mm f2.8 R LM WR	£741
XF 10-24mm f4 OIS	£714
XF 35mm f1.4	£379
XF 50-140mm f2.8 OIS	£1,099
XF 55-200mm f3.5-4.8 OIS	£486
XF 14mm f2.8	£648
XF 16mm f1.4 R WR	£729
XF 23mm f1.4	£649
XF 60mm f2.4 R	£408
XF 56mm f1.2	£723
XF 90m f2 R LM WR	£649

See website for full listing

Cash back avaliable

GoPro

NEW Session Camera	£229
Hero4 Black	£329
Hero4 Silver	£250
Hero+	£149

See Website for full list of GoPro Mounts and accessories

Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

ZEISS

Canon/Nikon Fit

OTUS 55mm f1.4	£2,699
OTUS 85mm f1.4	£3,019
15mm f2.8	£2,069
18mm f3.5	£999
21mm f2.8	£1,346
25mm f2	£1,188
28mm f2	£920
35mm f2	£799
35mm f1.4	£1,346
50mm f1.4	£520
50mm f2 Makro	£920
85mm f1.4	£920
100mm f2 Makro	£1,346
135mm f2	£1,599

Fuji/Sony Mount

Touit 12mm f2.8	£649
Touit 32mm f1.8	£449
Touit 50mm f2.8 Macro	£599

We also Stock ZM mount lenses for Leica M / Zeiss Ikon / Voigtlander

Leica SPORT OPTICS

8x20 Monovid	£339
8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£375
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD -Plus	£1,350
10x32 Ultravid HD-Plus	£1,375
8x42 Trinovid	£995
10x42 Trinovid	£999
8x42 Ultravid HD	£1,399
Monovid	£339
7x42 Ultravid HD-Plus	£1,439
8x42 Ultravid HD-Plus	£1,485
10x42 Ultravid HD-Plus	£1,529
10x50 Ultravid HD - Plus	£1,575
12x50 Ultravid HD- Plus	£1,665

SWAROVSKI OPTIK

8X25 Pocket CL Green/Black	£504
10X25 Pocket CL Green/Black	£540
8x32 EL Field Pro	£1,475
10x32 EL Field Pro	£1,495
8.5x42 EL Field Pro	£1,800
10x42 EL Field Pro	£1,820
10x50 EL Field Pro	£1,935
12x50 EL Field Pro	£1,955
8x42 EL Range W B	£2,195
10x42 EL Range W B	£2,268
ATX 30–70 x 95 Spotting Scope	£2,870
ATX 25-60 x 85 Spotting Scope	£2,600
ATX 25-60 x 65 Spotting Scope	£2,150
ATS 80-HD Angled + 25-50x scope	£1,999
ATS 65-HD Angled + 25-50x scope	£1,539

SIGMA

Nikon/Canon Fit

8-16mm f4-5.6 DC	£519
10-20mm f4-5.6 DC	£349
10-20mm f3.5 DC	£384
12-24mm 4.5-5.6 DG MKII	£569
17-70mm f2.8-4 DC C	£329
18-35mm f1.8 DC Art	£609
18-250mm f3.5-6.3 DC	£299
18-300mm f3.5-6.3 DC C	£375
24-35mm f2 DG Art	£799
24-105mm f4 DG Art	£679
50-500mm f4.5-6.3 DG	£649
70-200mm f2.8 DG	£799
150-600mm f5-6.3 DG C	£879
150-600mm f5-6.3 DG S	£1,399
35mm f1.4 DG Art	£636
50mm f1.4 DG Art	£669
24mm f1.4 DG Art	£699
105mm f2.8 Macro DG	£379
180mm f2.8 Macro DG	£1,189

3 Legged Thing

Roger Evo 3	£279	PUNKS	
Brian Evo 3	£379	Vyv Evo 3	£149
Jack	£249	Rick Evo 3	£199

INDURO

AT113/AT114	£99	CT113/CT114	£219
AT213/AT214	£118	CT213/CT214	£257
AT313	£149	CT313/CT314	£357
AT413	£175	CT414	£429
Short Columns aluminium/carbon from			£20

Grand Series Carbon FibreTripods:

CT203	£406	CT404	£518
CT304	£449	CT505	£824

Grand Turismo Travel Tripod Kits:

AGT114 (Alu)	£263	CGT114 (Carbon)	£395
AGT214 (Alu)	£304	CGT214 (Carbon)	£458

Heads

BHD0 £98/BHD1 £115/BHD2 £129/BHD3 £153

BHL1 £175/BHL2 £224/BHL3 £262/GHB2 £349

BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£809
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website

Profoto

B1 TTL Air Head	£1,554	B1 2 Head kit	£3,420
Air Remote TTL	£312	B2 To Go kit	£1,695
B1 Location Kit	£3,060	B2 Location kit	£1,994

Full list of Accessories available on our website: HR and Rfi Softboxes, umbrellas, reflectors, grids and kits

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales

Hasselblad H4D-50 MultiShot + 80mmf2.8	£8,995	Olympus OM-D E1 + 12-40mm f2.8 lens	£895	Canon EF 1.4X Extender II	£175	Nikon Reflex 500mm f8	£395
Hasselblad H2 Body Set	£795	Canon EOS 1Ds Mk III	£995	Canon EF 2x Extender III	£199	Nikon AF-S 85mm f1.8G	£225
Hasselblad H1 + 150mm f3.2 HC	£2,250	Canon EOS 5D body + 24-105mm f4L	£595	Sigma 24-70mm f2.8 (CANON)	£195	Nikon TC-17E II	£195
Hasselblad 35-90mm f4-5.6 HCD	£3,295	Canon EOS 5D Mark II body	£849	Zeiss ZE 15mm f2.8 Canon Fit + UV	£1,595	Nikon AF-D 18-35mm f3.5-4.5D	£195
Hasselblad V HM 100 Polaroid Back	£75	Canon EOS 400D+ 18-55mm	£99	Zeiss 21mm f2.8 Distagon ZE - Canon	£995	Sigam EX 10-20mm f4-5.6 DC Nikon	£249
Hasselblad 120mm f4 Macro HC	£1,495	Canon EOS 40D body	£149	Zeiss 50mm f1.4 Planar ZE- Canon	£395	Nikon AF-S DX 35mm f1.8 G	£99
Hasselblad V system 16mm Ext Tube	£50	Canon EOS Rebel T4i + 18-55mm	£175	Nikon D800	£1,195	Nikon AF-S 18-55 f3.5-5.6 DX VR II	£95
Hasselblad 28mm f4 HCD	£2,250	Canon EOS 650D + 18-55mm IS II	£249	Nikon D2Xs	£495	Nikon AF-S 55-200mmF4-5.6 DX	£69
Hasselblad 28mm f4 HCD	£2,295	Canon EF 28-300mm f3.5-5.6 L IS USM	£995	Nikon D300 + MB-D10	£295	Canon EF 24-70mm f2.8L	£495
Hasselblad V-system 45Prism finder	£75	Canon EF 100mm f2.8L IS	£495	Nikon D300 + 18-55mm	£295	Bronica PE 125-250mm f5.6	£150
Leica S Body	£6,995	Canon EF 14mm f2.8 L II	£995	Nikon D5000 + 18-55mm	£189	Bronica PE 40mm f4	£150
Leica M (type 240) Black	£3,495	Canon EF 16-35mm f2.8L II	£750	Nikon D3100 body	£99	Zeiss 21mm f2.8 Distagon ZE - Canon	£995
Leica M9 (silver)	£2,495	Canon EF 70-200 f4 IS USM	£695	Nikon AF-S 70-200mm f2.8 G VR White	£795	Samyang 8mm f2.8 - Fuji X	£149
Leica T 23mm f2 Summicron	£895	Canon EF 85mm f1.2L II	£995	Nikon AF-S 600mm f4 G ED VR	£4,995		
Leica M-Mount 28mm f2 (6-bit coded)	£2,150	Canon EF 70-300 f4.5-5.6 DO IS USM	£449	Nikon AF-S 85mm f1.4 G	£895		
Leica M-Mount 35mm f2.5 (6 bit coded)	£995	Canon EF 8-15mm f4L Fisheye	£695	Nikon AF-S 24-70mm f2.8 ED	£859		
Leica X-Vario Black - New	£1,395	Canon EF TS-E 24mm	£595	Nikon AF 80-400mm f4.5-5.6 D VR	£595		
Leica D-Lux 6 + Case	£395	Sigma 170-500mm Canon	£249	Sigma 150-500mm OS Nikon	£449		
Leica Ultravid 10x50 BINOs	£895	Canon EF 70-300mm IS USM	£225	Nikon AF-S 300mm f4D	£695		

Check out the website for the most up to date listings of second hand equipment

CHECK OUT OUR WEBSITE FOR MORE PRODUCTS AND DEALS

WWW.DALEPHOTOGRAPHIC.CO.UK

PRICES INCLUDE VAT @ 20% (EXCLUDING SECONDHAND) - PRICES SUBJECT TO CHANGE - UPDATED 11/11/2015

SAS

Est. 1991

specialauctionservices.com

Photographica Auctions

21st January 2016
18th February 2016
7th April 2016

For further information, or to get a valuation, please contact us on:
+44(0)1635 580595 - mail@specialauctionservices.com - 81 Greenham Business Park, Newbury RG19 6HW

Premier Ink & Photographic

Lowering the cost of printing...

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.
We are located in Leamington Spa, in the heart of Warwickshire.
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 www.premier-ink.co.uk

Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

Digital Photography Ink Test Winner ★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine

Canon

PGi29 Pixma Pro 1
Originals:
Set of 12 £229.99
Colours 36ml each £19.99

PGi72 Pixma Pro 10
Originals:
Set of 10 £94.99
Colours 14ml each £9.99

CLi42 Pixma Pro 100
Originals:
Set of 8 £74.99
Colours 13ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

CLi8 Pixma Pro 9000
Originals:
Set of 8 £74.99
Colours 14ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

PGi9 Pixma Pro 9500
Originals:
Set of 10 £84.99
Colours 14ml each £8.99
Compatibles:
Set of 10 £44.99
Colours 14ml each £4.99

More Canon Inks...
Originals:
PGi520/CLi521 Set of 5 £42.99
PGi520 Black 19ml £9.99
CLi521 Colours 9ml £8.99
PGi525/CLi526 Set of 5 £42.99
PGi525 Black 19ml £9.99
CLi526 Colours 9ml £8.99
PGi550/CLi551 Set of 5 £37.99
PGi550 Black 15ml £9.99
CLi551 Colours 7ml £7.99
PGi550/CLi551XL Set of 5 £54.99
PGi550XL Black 22ml £11.99
CLi551XL Colours 11ml £10.99
PG540 Black 8ml £10.99
PG540XL Black 21ml £15.99
CL541 Colour 8ml £13.99
CL541XL Colour 15ml £15.99
PG545XL Black 15ml £13.99
CL546XL Colour 13ml £15.99
Compatibles:
PGi5 Black 27ml £4.99
CLi8 Colours 13ml £3.99
PGi5/CLi8 Set of 5 £19.99
PGi520 Black 19ml £4.99
CLi521 Colours 9ml £3.99
PGi520/CLi521 Set of 5 £19.99
PGi525 Black 19ml £4.99
CLi526 Colours 9ml £3.99
PGi525/CLi526 Set of 5 £19.99
PGi550XL Black 25ml £4.99
CLi551XL Colours 12ml £3.99
PGi550/CLi551XL Set of 5 £19.99
BCi6 Colours 15ml £2.99
PG40 Black 28ml £12.99
CL41 Colour 24ml £16.99
PG50 Black 28ml £12.99
CL51 Colour 24ml £14.99
PG510 Black 11ml £13.99
CL511 Colour 11ml £15.99
PG512 Black 18ml £13.99
CL513 Colour 15ml £15.99
PG540XL Black 21ml £13.99
CL541XL Colour 15ml £14.99
PG545XL Black 15ml £11.99
PG546XL Black 21ml £12.99

Many more in stock!

EPSON

No.16 Fountain Pen Inks
Originals:
No.16 Set of 4 £22.99
No.16 Black 5.4ml £7.99
No.16 Colours 3.1ml each £5.99
No.16XL Set of 4 £42.99
No.16XL Black 12.9ml £14.99
No.16XL Colours 6.5ml each £11.99
Compatibles:
No.16 Set of 4 £14.99
No.16 Black 12ml £3.99
No.16 Colours 12ml each £3.99

No.18 Daisy Inks
Originals:
No.18 Set of 4 £22.99
No.18 Black 5.2ml £7.99
No.18 Colours 3.3ml each £5.99
No.18XL Set of 4 £42.99
No.18XL Black 11.5ml £14.99
No.18XL Colours 6.6ml each £11.99
Compatibles:
No.18 Set of 4 £14.99
No.18 Black 12ml £3.99
No.18 Colours 12ml each £3.99

No.24 Elephant Inks
Originals:
No.24 Set of 6 £41.99
No.24 Colours 4.6ml each £7.99
No.24XL Set of 6 £64.99
No.24XL Colours 8.7ml each £11.99
Compatibles:
No.24 Set of 6 £22.99
No.24 Black 7ml £3.99
No.24 Colours 7ml each £3.99

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 £29.99
No.26 Black 6.2ml £8.99
No.26 Colours 4.5ml each £7.99
No.26XL Set of 4 £49.99
No.26XL Black 12.1ml £14.99
No.26XL Colours 9.7ml each £13.99
Compatibles:
No.26 Set of 4 £14.99
No.26 Black 10ml £3.99
No.26 Colours 7ml each £3.99

T0481-T0486 Seahorse Inks
Originals:
Set of 6 £69.99
Colours 13ml each £16.99
Compatibles:
Set of 6 £19.99
Colours 13ml each £3.99

T0541-T0549 Frog Inks
Originals:
Set of 8 £105.99
Colours 13ml each £14.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

T0591-T0599 Lily Inks
Originals:
Set of 8 £89.99
Colours 13ml each £11.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums Available in Burgundy or Blue.

Emilia Frames Distressed wood shabby chic effect. Blue or White.

Travel Albums Over a dozen designs in stock.

Rio Frames Handcrafted solid wood with 30mm wide profile, in four colours.

Grafton Albums Available in Burgundy or Blue.

Frisco Frames Simple, basic design available in a huge range of sizes & colours.

Baby Albums Multiple different designs available.

Memo Style Albums:
Grace 6x4 100 photos £5.99
Grace 6x4 200 photos £9.99
Grace 6x4 300 photos £14.99
Grace 7x5 100 photos £7.99
Grace 7x5 200 photos £13.99
Grace A4 100 photos £15.99
Grafton 6x4 200 photos £9.99
Grafton 7x5 200 photos £13.99
Baby 6x4 200 photos £9.99
Travel 6x4 200 photos £8.99

Traditional Style Albums:
Grace 29x32cm 100 pages £14.99
Grafton 29x32cm 100 pgs £14.99
Baby 29x32cm 100 pages £12.99

Accessories:
Photo Corners Pack of 250 £2.99
Photo Stickers Pack of 500 £1.99

Plastic Bevel, Glass Front:
Frisco 6x4 seven colours £1.99
Frisco 7x5 seven colours £2.29
Frisco 8x6 seven colours £2.79
Frisco 9x6 seven colours £3.49
Frisco 10x8 seven colours £3.79
Frisco 12x8 seven colours £4.59
Frisco A4 seven colours £3.99
Frisco A3 seven colours £8.99

Wood Bevel, Glass Front:
Emilia 6x4 two colours £4.99
Emilia 7x5 two colours £5.99
Emilia 8x6 two colours £6.99
Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
Rio 6x4 four colours £5.99
Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks
Originals:
Set of 4 £32.99
Black 7.4ml £8.99
Colours 5.5ml each £8.99
Compatibles:
Set of 4 £14.99
Black 7.4ml £4.99
Colours 5.5ml each £3.99

T0791-T0796 Owl Inks
Originals:
Set of 6 £72.99
Colours 11.1ml each £12.99
Compatibles:
Set of 6 £19.99
Colours 11.1ml each £3.99

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 £49.99
Colours 7.4ml each £8.99
Compatibles:
Set of 6 £19.99
Colours 7.4ml each £3.99

T0871-T0879 Flamingo Inks
Originals:
Set of 8 £66.99
Colours 11.4ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T0961-T0969 Husky Inks
Originals:
Set of 8 £69.99
Colours 11.4ml each £8.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T1571-T1579 Turtle Inks
Originals:
Set of 8 £149.99
Colours 25.9ml each £18.99

T7601-T7609 Killer Whale
Originals:
Set of 9 £169.99
Colours 25.9ml each £18.99

hp

Originals:
No.38 Colours 27ml each £26.99
No.62XL Black 12ml £21.99
No.62XL Colour 11.5ml £23.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.301XL Black 8ml £18.99
No.301XL Colour 6ml £18.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99
Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99
No.920XL SET OF 4 £19.99
No.932XL SET OF 4 £29.99
No.940XL SET OF 4 £29.99
No.950XL SET OF 4 £29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

Ilford Galerie

Photo Glossy 160gsm:
6x4 50 sheets +50 FREE £3.99
A4 100 sheets £12.99
Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 100 sheets +100 FREE £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Canon

PP-201 Plus Glossy II 275gsm:
6x4 50 sheets £9.99
7x5 20 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Parma Jet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
A4 150 sheets £18.99
A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
FB Matt A3 25 sheets £38.99
Artist A4 25 sheets £22.99
Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
Museum A3 25 sheets £48.99
Parchment A4 25 sheets £22.99
Parchment A3 25 sheets £39.99
Omega A4 25 sheets £24.99
Omega A3 25 sheets £46.99
Portrait A4 25 sheets £26.99
Portrait A3 25 sheets £53.99
Portrait White A4 25 sh £26.99
Portrait White A3 25 sh £49.99

EPSON

Premium Gloss 255gsm:
6x4 40 sheets +40 FREE £9.99
7x5 30 sheets £9.99
A4 15 sheets +15 FREE £9.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
Heavyweight Matte 167gsm:
A4 50 sheets £11.99
A3 50 sheets £34.99
A3+ 50 sheets £44.99

Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

01926 339977 www.premier-ink.co.uk

Premier Ink & Photographic

Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

SDHC & SDXC

Lexar Professional
633X (95MB/s)
16GB £8.99
32GB £15.99
64GB £27.99
128GB £54.99

1000X (150MB/s)
16GB £14.99
32GB £22.99
64GB £35.99
128GB £63.99

2000X (300MB/s)
32GB £51.99
64GB £95.99

Sandisk Blue
33X (5MB/s)
4GB £3.49
8GB £3.99
16GB £5.99

Sandisk Ultra
266X (40MB/s)
8GB £4.99
16GB £6.99
32GB £12.99
64GB £24.99

Sandisk Extreme
400X (60MB/s)
16GB £10.99
32GB £17.99
64GB £34.99

Sandisk Extreme Pro
633X (95MB/s)
16GB £17.99
32GB £23.99
64GB £42.99
128GB £82.99

1866X (280MB/s)
16GB £49.99
32GB £79.99
64GB £129.99

Compact Flash

Lexar Professional
800X (120MB/s)
8GB £19.99
16GB £27.99
32GB £36.99
64GB £56.99

1066X (160MB/s)
16GB £33.99
32GB £56.99
64GB £99.99
128GB £192.99

Sandisk Ultra
333X (50MB/s)
8GB £11.99
16GB £15.99
32GB £24.99

Sandisk Extreme
800X (120MB/s)
16GB £26.99
32GB £32.99
64GB £47.99
128GB £94.99

Sandisk Extreme Pro
1066X (160MB/s)
16GB £33.99
32GB £47.99
64GB £82.99
128GB £149.99

XQD Cards

Lexar Professional
1333X (200MB/s)
32GB £69.99
64GB £99.99

MicroSDHC & SDXC

Lexar Professional
633X (95MB/s)
32GB £21.99
64GB £43.99

Delkin Professional
375X (56MB/s)
32GB £16.99
64GB £32.99

Sandisk Ultra
320X (48MB/s)
16GB £6.99
32GB £12.99
64GB £24.99

Readers & Cases

Lexar USB3 Card Reader £22.99
Lexar HR1 Workflow Hub £49.99
Delkin USB2 Card Reader £9.99
Delkin USB3 Card Reader £19.99
Delkin SD Card (x8) Case £6.99
Delkin CF Card (x4) Case £6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £9.99
NB-9L for Canon £9.99
NB-10L for Canon £12.99
NB-11L for Canon £12.99
BP-511 for Canon £12.99
LP-E5 for Canon £9.99
LP-E6 for Canon £16.99
LP-E8 for Canon £12.99
LP-E10 for Canon £12.99
LP-E12 for Canon £12.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP95 for Fuji £9.99
NPW126 for Fuji £12.99
NP400 for Fuji £12.99
EN-EL3E for Nikon £14.99
EN-EL5 for Nikon £9.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
EN-EL14 for Nikon £19.99
EN-EL15 for Nikon £24.99
EN-EL19 for Nikon £12.99
EN-EL20 for Nikon £12.99
EN-EL21 for Nikon £12.99
Li10B/12B for Olympus £9.99
Li40B/42B for Olympus £9.99
Li50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLN-1 for Olympus £24.99
BLS-1 for Olympus £12.99
BLS-5 for Olympus £15.99
CGR-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
DMW-BCG10 Panasonic £19.99
DMW-BCM13 Panasonic £19.99
DMW-BLB13 Panasonic £27.99
DMW-BLC12 Panasonic £23.99
DMW-BLD10 Panasonic £23.99
DMW-BLG10 Panasonic £22.99
DMW-BMB9 Panasonic £22.99
D-Li90 for Pentax £12.99
D-Li109 for Pentax £12.99
SLB-1137D for Samsung £9.99
SLB-1674 for Samsung £12.99
BG-1 for Sony £19.99
BX-1 for Sony £14.99
BY-1 for Sony £12.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99

Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon £84.99
5DMkIII for Canon £84.99
6D for Canon £84.99
7D for Canon £84.99
70D for Canon £84.99
650D/700D for Canon £84.99
D600 for Nikon £84.99
D800/D810 for Nikon £84.99
D3300/D5300 for Nikon £74.99
D7100 for Nikon £84.99

Battery Chargers

Universal Chargers
Unipal ORIGINAL £19.99
Unipal PLUS £24.99
Unipal EXTRA £29.99

AA & AAA Chargers
Hahnel TC Novo inc. 4xAA £8.99
Energizer Pro inc. 4xAA £14.99
Energizer 1 Hr inc. 4xAA £22.99

Other Batteries

Pre-Charged Rechargables
AA GP Recyko 3+1 FREE £5.24
AAA GP Recyko 3+1 FREE £5.24
AA Energizer Extreme (4) £8.99
AAA Energizer Extreme (4) £6.99

Standard Rechargeables
AA GP 2600mAh (4) £9.99
AA Lloytron 1300mAh (4) £3.99
AA Lloytron 2700mAh (4) £6.99
AAA Lloytron 1100mAh (4) £3.99

Lithium Batteries
AA Energizer Ultimate (4) £5.99
AAA Energizer Ultimate (4) £5.99
CR123A Energizer (1) £1.99
CR2 Energizer (1) £1.99
2CR5 Energizer (1) £3.99
CRP2 Energizer (1) £3.99
CRV3 Energizer (1) £5.99
A544 Energizer Alkaline (1) £1.99
A23 Energizer Alkaline (1) £1.99
LR44 Energizer Alkaline (2) £1.99
CR2025, **CR2032** etc £1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame
UV Filters
37mm £4.99
40.5mm £4.99
46mm £4.99
49mm £4.99
52mm £4.99
55mm £5.99
58mm £6.99
62mm £7.99
67mm £8.99
72mm £9.99
77mm £11.99
82mm £14.99
86mm £19.99

KOOD Slim Frame
Circular Polarisers
37mm £12.99
40.5mm £12.99
46mm £12.99
49mm £12.99
52mm £14.99
55mm £15.99
58mm £17.99
62mm £19.99
67mm £22.99
72mm £26.99
77mm £29.99
82mm £34.99
86mm £39.99

KOOD
ND4 & ND8 Filters
52mm £26.99
58mm £34.99

Marumi DHG Slim Frame Multi-coated
Clear Protectors
37mm £10.99
43mm £10.99
46mm £10.99
49mm £10.99
52mm £10.99
55mm £11.99
58mm £12.99
62mm £14.99
67mm £15.99
72mm £17.99
77mm £19.99
82mm £22.99

Marumi DHG Slim Frame Multi-coated
UV Filters
52mm £13.99
58mm £15.99
62mm £17.99
67mm £19.99
72mm £21.99
77mm £24.99

Marumi DHG Slim Frame Multi-coated
Circular Polarisers
52mm £31.99
58mm £35.99
62mm £39.99
67mm £44.99
72mm £49.99
77mm £54.99
82mm £69.99

Hoya HMC Slim Frame
UV Filters
37mm £12.99
40.5mm £12.99
46mm £12.99
49mm £11.99
52mm £11.99
58mm £14.99
62mm £16.99
67mm £18.99
72mm £21.99
77mm £25.99
82mm £29.99

HOYA Pro-1D Slim Frame Multi-coated
Clear Protectors
52mm SPECIAL £16.99
58mm £28.99
62mm £31.99
67mm £35.99
72mm £39.99
77mm SPECIAL £29.99
82mm £49.99

HOYA Pro-1D Slim Frame Multi-coated
Circular Polarisers
52mm £52.99
58mm £60.99
62mm £67.99
67mm £75.99
72mm £90.99
77mm SPECIAL £79.99
82mm £120.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters
Standard Holder £5.99
Wide Angle Holder £6.99
Filter Wallet for 8 filters £9.99
Adapter Rings 49-82mm £4.99
Circular Polariser £27.99
ND2 Solid £12.99
ND2 Soft Graduated £13.99
ND2 Hard Graduated £13.99
ND4 Solid £12.99
ND4 Soft Graduated £13.99
ND4 Hard Graduated £13.99
ND8 Solid £14.99
ND8 Soft Graduated £15.99
ND8 Hard Graduated £15.99
Light Blue Graduated £12.99
Dark Blue Graduated £12.99
Light Tobacco Graduated £12.99
Dark Tobacco Graduated £12.99
Light Sunset Graduated £14.99
Dark Sunset Graduated £14.99
Starbursts x4, x6, x8 £17.99
Red/Green/Yellow each £14.99
Six-piece ND Filter Kit £59.99
A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters
Pro Holder £24.99
Adapter Rings 52-95mm £8.99
ND2 Solid £16.99
ND2 Soft Graduated £17.99
ND2 Hard Graduated £17.99
ND4 Solid £16.99
ND4 Soft Graduated £17.99
ND4 Hard Graduated £17.99
ND8 Solid £18.99
ND8 Soft Graduated £19.99
ND8 Hard Graduated £19.99
Light Blue Graduated £17.99
Dark Blue Graduated £17.99
Light Tobacco Graduated £17.99
Dark Tobacco Graduated £17.99
Light Sunset Graduated £18.99
Dark Sunset Graduated £18.99

A-Type: 67mm wide filters
Standard Holder £4.99
Adapter Rings 37-62mm £8.99
ND2 Solid £10.99
ND2 Graduated £11.99
ND4 Solid £10.99
ND4 Graduated £11.99
ND8 Solid £11.99
ND8 Graduated £12.99

Lens Accessories

Bayonet-Fit Lens Hoods
ES-62 Canon 50/1.8 £9.99
ES-71II Canon 50/1.4 £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-65B Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-63C Canon 18-55 IS STM £9.99
EW-73B Canon 18-55 IS £9.99
EW-78BII Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 15-85 IS £12.99
EW-83E Canon 17-40/4.0 £12.99
HB-32 Nikon 18-105 VR £7.99
HB-45 Nikon 18-55 VR £7.99

Stepping Rings
25mm to 105mm
160 different sizes £4.99-5.99

Reversing Rings
52mm to 77mm
Canon, Nikon, Sony, Olympus and Pentax £9.99-19.99

Coupling Rings
49mm-77mm £9.99-£11.99

Screw-Fit Lens Hoods
37mm Rubber Hood £3.99
40.5mm Rubber Hood £3.99
43mm Metal Hood £5.99
46mm Rubber Hood £3.99
46mm Metal Hood £5.99
49mm Rubber Hood £3.99
49mm Shaped Petal Hood £6.99
52mm Rubber Hood £3.99
52mm Shaped Petal Hood £6.99
55mm Rubber Hood £3.99
55mm Shaped Petal Hood £6.99
58mm Rubber Hood £3.99
58mm Shaped Petal Hood £6.99
62mm Rubber Hood £4.99
62mm Shaped Petal Hood £7.99
67mm Rubber Hood £4.99
67mm Shaped Petal Hood £7.99
72mm Rubber Hood £5.99
72mm Shaped Petal Hood £9.99
77mm Rubber Hood £5.99
77mm Shaped Petal Hood £9.99

Lens Caps
Lens Caps Centre-Pinch £2.99
Body & Rear Lens Caps £3.99

Straps & Accessories

peak design

The ingenious Peak Design Clutch, Slide, Leash, Cuff & Capture Clip System. Entire range in stock.

From £15.99

BLACKRAPID

Sling Straps from £29.99

OP TECH USA

Neoprene Straps from £11.99

Tripods & Monopods

Manfrotto Carbon Fibre Monopod Only £59

Manfrotto XPRO 3 Way Head £99

3 Legged Thing

EVO3 IS HERE
Vyv £149
Rick £199
Brian £349

NEW Manfrotto 190 & 055 tripods from just £149

Manfrotto

hähnel

Triad 30 Tripod with BH30 Ball Head Only £39

Camera Bags

Billingham

A big range of Billingham bags starting at £109

MindShift

Mind Shift bags from £27

thinkTANK photo

Entire range of ThinkTank bags in stock, from just £25.99

Action Cameras

GoPro

HERO4

A massive range of GoPro Cameras, Batteries, Memory Cards and Accessories in stock at competitive prices!

Genuine GoPro
Hero £CALL US
Hero+ £CALL US
Hero3+ Black £CALL US
Hero4 Silver £CALL US
Hero4 Black £CALL US
Hero4 Session £CALL US
Battery Hero3+ £14
Battery Hero4 £14
Dual Charger Hero3+ £25
Dual Charger Hero4 £39
Battery BacPac £39
LCD Touch BacPac £59
Blackout Housing £39
Tripod Mounts £7
Chest Harness £29
Head Strap £14
Helmet Strap £12
Handlebar Mount £14
The Handler £21

E&EO. Prices may be subject to change, but hopefully not!

THOUSANDS OF PRODUCTS AVAILABLE - **FREE SIX MONTH WARRANTY** ON ALL USED ITEMS

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!

MPB PHOTOGRAPHIC

SERVICE RATED EXCELLENT (5/5)
Based on over 200 reviews on TrustPilot.co.uk

Buy, Sell or Part Exchange
www.mpbphotographic.co.uk
0845 459 0101

Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for **cash or an upgrade**
- ✓ **Free collection** from anywhere in the EU
- ✓ **Free next working day delivery** on part exchange orders
- ✓ We buy most modern photographic equipment

FREE

Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.

→

We Arrange Collection

On a suitable day for you, at no extra cost.

→

You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.

www.mpbphotographic.co.uk
0845 459 0101

Amateur Photographer CLASSIFIED

Studios

www.pauls-studio.co.uk
Reading - M4 West of London
Studio Hire & Model Studio Days.
One to One Courses Studio Lighting, Portrait, Glamour, Nude, Art Nude and More.
Free Model Photoshoot Lottery. 07930 462906
www.pauls-studio.co.uk info@pauls-studio.co.uk
Ashlea Louise

Studios

Light Tents, Tabletop Studios & Fluorescent Lighting
Fast Despatch
01530 272229
all prices plus p&p
80cm Tabletop Studio Kit £229.90
200cm Portrait Studio Cube £299.00
Acrylic Riser Tables (Black+White) £19.95
7 Bulb Lighting+Octagon Softbox £299.00 pair
www.stevesphotoshop.co.uk
TSK80

Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS
CAMERA COLLECTIONS WANTED
Telephone: +44 (0)20 8867 2751
Call us - we can come to you (UK & Europe)
www.peterloy.com

Cameras for Sale

CLASSIC & COLLECTABLE CAMERAS
CANON AE-1 plus STD LENS plus 35 f3.5 LENS £59
LUBITEL TLR £15 PENTAX ME SUPER £29
MINOLTA MINI 35 PROJECTOR(complete FAN etc) £45
PENTAX SPOTMATIC PLUS STD LENS £45
NOW AVAILABLE
FULL LIST OF CAMERAS AND LENSES, ETC
EMAIL OR PHONE FOR DETAILS
EXAKTA VAREX £49 EXA £29 ZORKI 4 £15
ZENITH 11 BODY £15 KONICA TC-X BODY £19
MINOLTA AF BODY £15 PRAKTICA EE2 & BMS
ELECTRONIC BODIES £15 EACH OLYMPUS RC £29
VEST POCKET KODAK £19
irvingfreed@yahoo.co.uk Tel:07773472992

Hasselblad 503cx 80mm Planar c.f. A12 - £885 exc ++ Hasselblad 503cx. A12 back chrome - £650 exc ++ Hasselblad 250mm lens f5.6 sonnar t.star black - £215 good Hasselblad 60mm softar 1 or 2 lens each - £75 mint Hasselblad waist level finder black - £43 exc ++ Hasselblad broad camera strap - £25 mint Rollei sl66 150mm Sonnar (integral compur shutter) - £345 mint Portable Inka Studio Stand, 3 posing stools wind up background supports - £375 exc ++ Canon 5d full frame EOS camera mkI - £349 exc ++ Canon 70-200 mm zoom for Canon f4 usm L - £285 Apply Gordon Standiffe 01924 407526 email gstandiffe@virginmedia.com

Camera Fairs

SOUTH LONDON CAMERAFAIR-NEW VENUE !!
Sunday 17th Jan. 2016–Vintage-Still/Cine
Buy-Sell-Exchange. Film/Digital
HOLIDAY INN, London, Bexley (A2)
Southwold Road, DA5 1ND
Entry: 10am - 2pm £ 3
(Early Entry from 8am £ 7, Students £ 3.50)
FREE camera check at camera clinic.
INFO: 020 8852 7437 mob: 079 4477 2365
email: camerafair@lightandlens.co.uk
www.lightandlens.co.uk/camerafair

Lenses For Sale

FUJIFILM X20 DIGITAL CAMERA FULL KIT. BOXED TWO BATTERIES ALL MINT £195. CANON G.1X DIGITAL CAMERA FULL KIT. TWO BATTERIES BOXED ALL MINT £200 + P&P. Tel. 01404 891831

Please mention amateur Photographer when responding to adverts

SPECIAL OFFER

ADVERTISE YOUR SECONDHAND GEAR FROM ONLY £6.00*

For as little as £6.00* you can sell your secondhand gear in the classified pages of **Amateur Photographer**. To sell your used camera or accessories, simply complete your advertisement in the boxes below, fill in your name and address, return with credit card details or a cheque for **£6.00 for one issue for items under £100***, or for items above £100 £13.00 for one issue or £20.00 for two issues made payable to: **Time Inc (UK) Ltd**

PRINT YOUR ADVERTISEMENT CLEARLY BELOW, IN CAPITALS, ONE WORD PER BOX, AND THEN TICK APPROPRIATE BOX

Send with your remittance to: Amateur Photographer Classified Advertisement Department, Blue Fin Building, 110 Southwark Street, London, SE1 0SU

☐ CAMERAS FOR SALE ☐ LENSES FOR SALE ☐ ACCESSORIES FOR SALE ☐ DARKROOM
☐ ITEMS UNDER £100 1 WEEK AT £6* ☐ LINAGE 1 WEEK AT £13 ☐ 2 WEEKS AT £20

I enclose a Cheque/Postal Order for £ ☐☐☐☐ payable to Time Inc (UK) Ltd
OR please debit my ☐ Switch ☐ MasterCard ☐ Visa ☐ Amex
Card No ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐
Start Date ☐☐☐☐ Expiry Date ☐☐☐☐ Issue No ☐☐ Sec No. ☐☐☐
Name ..... Address .....
..... Postcode .....
Land line Telephone No .....
Signature .....

Amateur Photographer

AMATEUR PHOTOGRAPHER, published by **Time Inc (UK) Ltd** will collect your personal information to process your order. AMATEUR PHOTOGRAPHER and IPC would like contact you by post or telephone to promote and ask your opinion on our magazines and services.

Please tick this box if you prefer **NOT TO** hear from us. ☐

Please note only one advertisement per coupon. No photocopies or facsimiles will be accepted. Full terms and conditions on request. "One word per box only".

WE WILL ENDEAVOUR TO PLACE ADVERTISEMENTS IN THE EARLIEST POSSIBLE ISSUE BUT AT TIMES THIS MAY TAKE BETWEEN 2-4 WEEKS.

Final Analysis

Roger Hicks considers...

'Bombay', 1985, by Carl de Keyzer

© CARL DE KEYZER/MAGNUM PHOTOS

What do you see when you look at this picture? For some, it will be surreal: the smiling, waving passengers in a seemingly apocalyptic landscape. Others may wonder at the 'funny old car'. And some will smile in recognition. Most people can imagine being in that car, but not all will imagine the same thing.

For a start, there is the car itself. It is a Hindustan Ambassador, essentially a mid-1950s Morris Oxford. It remained in continuous production in India from about 1957-2014, and more than two million were made. A few are still available new. They were used as taxis, ministerial limousines and, of course, as private cars. Slow, thirsty and expensive, they were (and are) all but unbreakable and surprisingly comfortable.

Of course, this is during the monsoon, so to anyone who has spent much time in India, this is a curiously comforting picture: a reminder of how the world was, and should be. It is an image of safety and comfort. This is the nature of common culture, a mélange of experience, history and education. Often my (American) wife and I feel that we share more common culture with our Indian and Tibetan friends than we do with most Americans.

Purely technically, it's unobtrusively clever. The Ambassador is driving into the frame, with more space in front than behind. The 'haunches' of the car disappear out of shot: a powerful animal, springing forward. Yes, I know it's an Ambassador, but that's the compositional impression.

'Technically, it's unobtrusively clever. The idea of surging forwards is seen in literal surging too, in the bow wave bottom right'

Panning and the blurred lights in the background reinforce the idea of surging forwards. There's literal surging too, in the bow wave, a textbook example of how to drive through (fairly) deep water: the bow wave occupies much of the bottom of the picture.

Even in 1985, black & white was beginning to look old fashioned, but then again 'old fashioned' is a lot of what this picture is about. At that time, India herself was distinctly old-fashioned, to a considerable extent as a legacy of Gandhi's doctrine of *swadeshi* or self-sufficiency. Successive Indian governments had failed to recognise that if misapplied (as it often was), *swadeshi* was a blueprint for stagnation, even if it was sometimes and for some people agreeable stagnation.

It well illustrates the old adage of 'f/8 and be there'. Technical considerations are normally of minor import in reportage. Compositional skills are another matter, but of course they are honed through practice. Almost any of us could have taken this picture by luck, which is why Magnum traditionally wanted to see contact sheets (de Keyzer is a Magnum member). They want to see the picture in context: to see that it isn't pure chance, although of course chance is involved, as is in most kinds of reportage.

The 'f/8' part of the injunction is easily mastered. The 'be there' part – or rather, 'be there, ready to take the picture' – is what typically distinguishes the professional from the amateur. Or more exactly, the Magnum photographer from the sort of person who can't distinguish the occasional photographic holiday from full-time picture taking, or who dreams of glory without realising what glory costs.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at **www.rogerandfrances.com**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Nicolas Tikhomiroff**

WINTER SALE NOW ON!

Follow us for the latest news, offers & competitions

For many products available in our Winter Sale, visit **www.parkcameras.com/sale**

Canon EOS 700D

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.

Body only **£289.00***

+18-55mm IS STM **£359.00***

Add an EH-24L semi hard case for only £44

£100 Cashback *Prices include **£100 cashback** from Canon! Offer ends 13th January 2016. Ask in store or call 01444 23 70 60.

Canon EOS 6D

Your entry into the full-frame world

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design. Ideal for portrait photography and travel, offering tight control over depth of field and a large choice of wide-angle EF lenses.

Body only **£919.00***

+24-105 IS STM **£1,299.00***

Add a BG-E13 battery grip for only £174

£200 Cashback *Prices include **£200 cashback** from Canon! Offer ends 13th January 2016. Ask in store or call 01444 23 70 60.

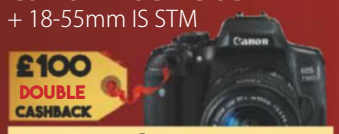
2 years' Interest Free Credit

available when you buy any Canon L Series Lens.

Visit us in store or call **01444 23 70 60** for details. Offer available until 13.01.2016. Finance is subject to status.

Canon EOS 750D

+ 18-55mm IS STM



In stock at £440.00*

Price includes cashback. You pay £540 & claim £100 cashback from Canon. T&Cs apply. Ends 13.01.2016

Canon 760D

Body only

In stock at £469.00*

*Price includes £100 cashback. You pay £569 & claim £100 from Canon UK. Available 25.12.15 - 13.01.16

360fly

360° HD Action Video Camera

In stock at £429.00

Fully wearable & mountable action camera, supplied with case, GoPro mount adapter & Tilt-mount

Tamrac ANVIL 17

Medium sized backpack ideal for pro-sized DSLRs

SPECIAL SALE PRICE! £144.99

Visit our stores in Burgess Hill (West Sussex) and Central London to see our full tange of bags!

Epson SureColour SC-P600

A3+ printer

In stock at £507.00

Purchase this printer & receive a **FREE pack of Epson Premium A3 paper!** Available whilst stocks last.

Olympus OM-D E-M10

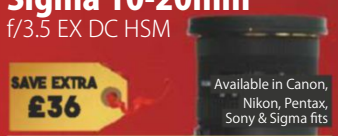
+ 14-42mm EZ
+ 40-150mm

SPECIAL SALE PRICE! £485.00*

*Normal price £499. Call 01444 23 70 60 for sale price.

Sigma 10-20mm

f/3.5 EX DC HSM



Available in Canon, Nikon, Pentax, Sony & Sigma fits

SPECIAL SALE PRICE! £339.00*

*Normal price £375. Call 01444 23 70 60 for sale price.

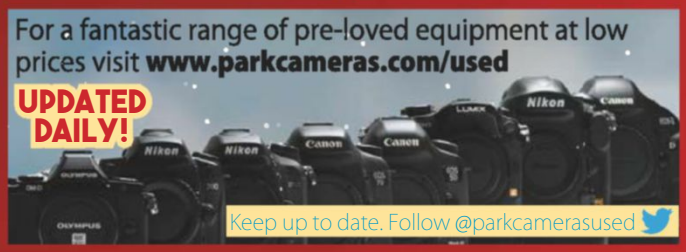
Vanguard Monopod

ABEO AM-325

SPECIAL SALE PRICE! £29.99*

*Normal price £49.99. Call us for sale price.

For a fantastic range of pre-loved equipment at low prices visit **www.parkcameras.com/used**



Keep up to date. Follow @parkcamerasused

For even more products, special offers, cashback promotions, used products and more, visit us in store or online

PARKCameras

York Road
BURGESS HILL
RH15 9TT

Tel: 01444 23 70 60
www.parkcameras.com/ap

53-54 Rathbone Place
LONDON
W1T 1JR

All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. Please mention "**AMATEUR PHOTOGRAPHER**" when ordering items from this advert.
Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Three Sisters, Dingle

Smerwick Harbour is an amazing bay framed by fantastic bluffs at the end of the Dingle peninsula. The picture was made with a Linhof Techno view camera and a Phase One P45+ digital back. Although the aspect ratio of the Phase back is 4x3, I elected to crop this composition as I felt that a square format worked best here.

To balance the sky to the foreground exposure I needed a LEE 0.6 ND hard grad. I often say that the sky is the greatest show on earth, yet it is still necessary to get the exposure on earth right to get the picture to work!

Digital capture using a technical view camera is no easy task. But when everything works well the quality of the resulting prints is quite astonishing. That is why I use LEE filters, which allow me to get it right in camera. Because I often need to make huge enlargements, my filters must match the quality of the Rodenstock and Schneider digital view camera lenses that I always use. With their reliable neutrality and flawless optical clarity I know my LEE filters remain suitably 'invisible'.

Joe Cornish
www.joecornish.com

LEE 0.6 ND
hard grad filter

LEE Filter Holder

Linhof Techno View Camera, Phase One P45+ Digital Back, Rodenstock Digaron-W 40mm, 1/4 sec @ f11

LEE Filters

Inspiring professionals

Tel: (01264) 338599 www.leefilters.com